Cooper-Hewitt Museum Library
2 East 91st Street
New York, New York 10028

CATALOGUE

OF THE

FURNITURE, MARBLES, BRONZES, CLOCKS, CANDELABRA, MAJOLICA, PORCELAIN, GLASS, JEWELLERY, GOLDSMITH'S AND SILVERSMITH'S WORK, IVORIES, MEDALS, ILLUMINATIONS,

MINIATURES,

AND

OBJECTS OF ART GENERALLY,

IN

THE WALLACE COLLECTION.

BY AUTHORITY OF THE TRUSTEES.

SIXTH EDITION.

ILLUSTRATED.

LONDON:
PRINTED FOR HIS MAJESTY'S STATIONERY OFFICE,
AND SOLD AT HERTFORD HOUSE.
1910.

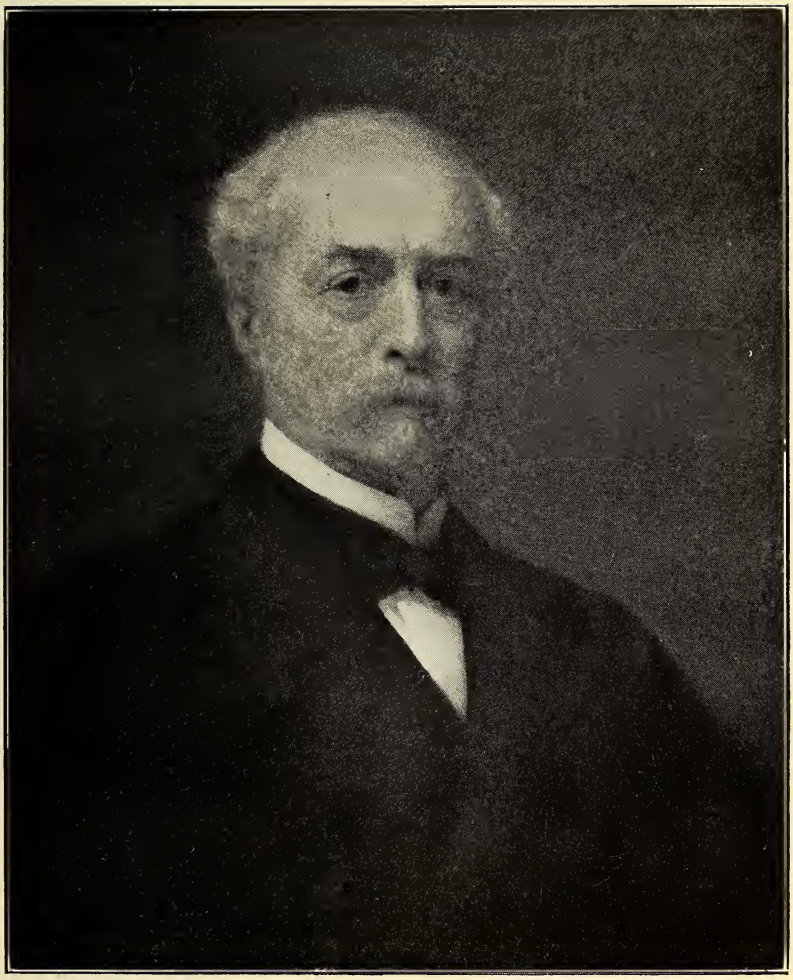
Price One Shilling.

EX LIBRIS

THE COOPER UNION
Museum Library
THE GIFT OF
Anonymous

The late Lady Wallace.—Marble Bust by CHARLES LEBOURG.

Plate 1. *Frontispiece.*



The late Sir Richard Wallace.—W. R. SYMONDS.

Plate 2. *Frontispiece.*

N
1160
A6
1910
CHM
Wallace Collection (London)

CATALOGUE

OF THE

FURNITURE, MARBLES, BRONZES, CLOCKS, CANDELABRA, MAJOLICA, PORCELAIN, GLASS, JEWELLERY, GOLDSMITH'S AND SILVERSMITH'S WORK, IVORIES, MEDALS, ILLUMINATIONS,

MINIATURES,

AND

OBJECTS OF ART GENERALLY,

IN

THE WALLACE COLLECTION.

BY AUTHORITY OF THE TRUSTEES.

SMITHSONIAN
FEB 12 1990
LIBRARIES

SIXTH EDITION.

ILLUSTRATED.

LONDON:
PRINTED FOR HIS MAJESTY'S STATIONERY OFFICE,
AND SOLD AT HERTFORD HOUSE.
1910.

Price One Shilling.

M
708.2
W188C6
pam

BIBLIOGRAPHICAL NOTE.

First Printed	January,	1902.
Second Edition	May,	1904.
Third Edition	April,	1905.
Fourth Edition	June,	1906.
Fifth Edition	August,	1908.
Sixth Edition (Illustrated) ...	December,	1910.

Qpi
Feb 6 57
323748

) House.

CONTENTS OF THE GALLERIES.

French Porcelain and Furniture.

Majolica, and Limoges Enamels; Medals, Bronzes, Ivories, and Wax reliefs.

Sculpture and Miscellaneous Works of Art.

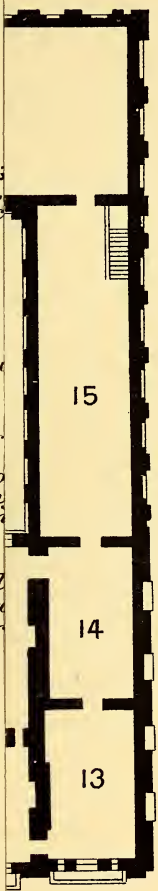
European Armou
" "
" "

Oriental Armour

0 Furniture, Boxwo and Ivory Carvin and Illumination on Vellum

Sculpture by Houd Miniatures and Bro of XV and XVI Centur

G. Lavatories.



CONTENTS OF THE GALLERIES.

GRAND STAIRCASE AND VESTIBULE *Marble, Bronzes, and Furniture.*

12 *French Furniture, Sèvres Porcelain, Jewels and Goldsmith's work*

13 & 14 *Chinese Celadon Porcelain, Crystals, Goldsmiths work.*

15 *Sèvres Porcelain XVIII.th Century.*

16 *Bronzes, Boulle Caskets, Porphyry Vases and Furniture.*

17 *Sèvres Porcelain XVIII.th Century.*

18 *Snuff Boxes, Sevres Porcelain and Furniture.*

19 & 20 *Bronzes, and Furniture.*

21 & 22 *Sculpture, Furniture and Sèvres Porcelain.*

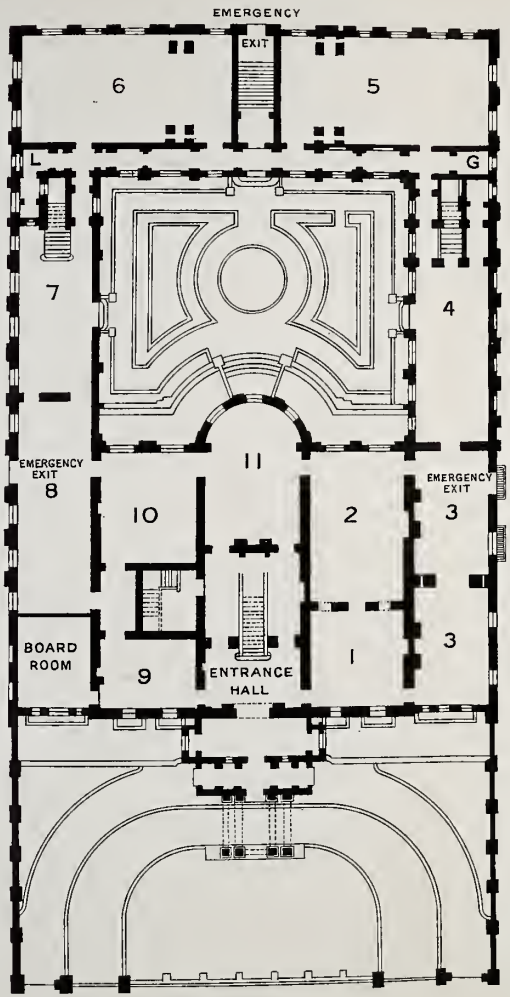
the above Galleries
logue of Paintings.

W.t 15370. 751. 6. 8/10.

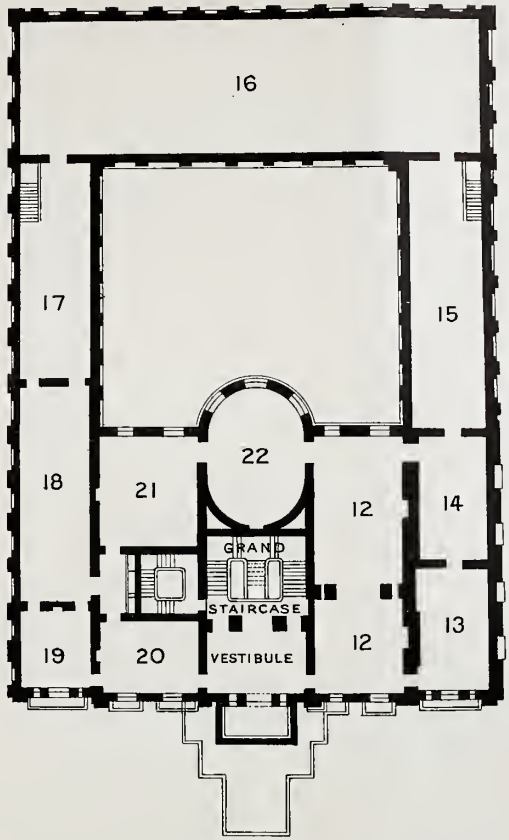
Weller & Graham. Ltd Litho, London.

Plan of the Wallace Collection at Hertford House.

I. Ground Floor.



II. First Floor.



CONTENTS OF THE GALLERIES.

2 *French Porcelain and Furniture.*

Majolica, and Limoges Enamels; Medals, Bronzes, Ivories, and Wax reliefs.

Sculpture and Miscellaneous Works of Art.

European Armour
" "
" "

Oriental Armour

10 *Furniture, Boxwood and Ivory Carvings, and Illuminations on Vellum*

Sculpture by Houdon Miniatures and Bronzes of XV and XVI Centuries

G. *Lavatories.*

CONTENTS OF THE GALLERIES.

GRAND STAIRCASE AND VESTIBULE *Marble, Bronzes, and Furniture.*

12 *French Furniture, Sèvres Porcelain, Jewels and Goldsmith's work*

13 & 14 *Chinese Celadon Porcelain, Crystals, Goldsmiths work.*

15 *Sèvres Porcelain XVIII^th Century.*

16 *Bronzes, Boulle Caskets, Porphyry Vases and Furniture.*

17 *Sèvres Porcelain XVIII^th Century.*

18 *Snuff Boxes, Sevres Porcelain and Furniture.*

19 & 20 *Bronzes, and Furniture.*

21 & 22 *Sculpture, Furniture and Sèvres Porcelain.*

Note:- The distribution of the Pictures in the above Galleries is shown on the Plan to the Catalogue of Paintings.

W. 15978. 731 6. 8/10.

Weller & Graham, Ltd Litho, London.

WALLACE COLLECTION.

HOURS OF OPENING AND CLOSING.

Admission to the Wallace Collection is FREE, except on TUESDAYS and FRIDAYS, when SIXPENCE is charged; and is open to the public as follows :—

Hours of Opening.		Hours of Closing.	
Monday ...	**12 noon.**	January ...	**4 p.m.**
TUESDAY	**10 a.m.**	February	**4.30 p.m.**
Wednesday		March ...	**5 p.m.**
Thursday ...		April to September (inclusive)	**6 p.m.**
FRIDAY ...		October ...	**5 p.m.**
Saturday ...		November	**4 p.m.**
Sunday ...	**2 p.m.**	December	

Note.—The Wallace Collection is closed on Good Friday, Christmas Eve, and Christmas Day. On Bank Holidays the Museum opens at 10 a.m., instead of, as usual on Mondays, at 12 noon.

(17420—38.) Wt. 15970—751 (203). 3990 & 10. 1/11. D & S. (S) A 2

REGULATIONS.

The Regulations for the admission of the Public are as follows :—

1. Visitors are not allowed to touch any picture or object exhibited, or to go within the railings placed before the pictures, furniture, and works of art.

2. Visitors are not allowed to take umbrellas or parcels into the Gallery, or to carry sticks, except in cases of infirmity recognised by the Attendants. Sticks, umbrellas, and parasols must be left with the Attendants in the Hall. The same Regulation is extended to all articles which might be used to point at pictures.

3. Visitors are not allowed to consume refreshments in the Galleries, or to bring in provisions or bottles of any kind. No paper or refuse of any kind must be thrown about. Smoking is absolutely forbidden in the building.

4. In the case of any noise, indecorous behaviour, or other misconduct on the part of any visitor the Attendants are instructed to call in the assistance of the police. Any person transgressing the Regulations will be liable to immediate expulsion.

5. Children under the age of 8 shall not be admitted under any circumstances. Children over 8 and under 12 shall be admitted only when in charge of responsible adults. No person shall be admitted in a state of intoxication.

CATALOGUES.

Authorised Catalogues are sold only at Hertford House, as follows :—

Catalogue of Paintings	**6d.***
„ „ (Illustrated)... ...	**1s. 0d.**†
„ „ (Abridged)	**3d.**‡
Catalogue of Furniture and Objects of Art generally in the Wallace Collection.	**6d.**§
„ „ „ (Illustrated)	**1s. 0d.**†
Catalogue of European Armour and Arms...	**6d.**§

The above Catalogues can be forwarded through the post by making application to the Keeper. The postage is respectively *2*d.*, †4*d.*, ‡1½*d.*, and §3*d.* A remittance should accompany the application.

INTRODUCTION.

THE WALLACE COLLECTION, consisting of paintings, water-colour drawings, miniatures, illuminations, bronzes, armour and arms, furniture, porcelain and faïence, enamels, snuff boxes, ivories, medals, glass, and other precious works of art, was bequeathed by the late Lady Wallace to the British nation under her will, bearing date the 23rd of May, 1894. The Testatrix died on the 16th of February, 1897. The main terms of the bequest were the following :—

The collection was bequeathed on the condition that the Government for the time being should agree to give a site in a central part of London, and build thereon a special museum to contain it, and it was provided that the said collection should always be kept together, unmixed with other objects of art, and should be styled "The Wallace Collection."

The bequest was expressly made to include the Louis Quatorze balustrade to the Great Staircase at Hertford House, which was to be used in the new museum to be erected for the display of the collection. The bequest was made subject to the further condition that Her Majesty's Government should nominate Mr. John Murray Scott to be one of the Trustees of the collection for the Nation, and also that for the time (not exceeding a period of four years from the decease of the Testatrix) during which it should remain at Hertford House, it should be at the risk and peril of Her Majesty's Government, by whom was also to be defrayed the cost of superintendence and preservation in respect of the same. As a preliminary to the consideration of the main question whether the Wallace Collection should be permanently established at Hertford House, or, as directed in the will of the late Lady Wallace, in a new museum to be constructed for the express purpose of containing it, a case was submitted to the Law Officers of the Crown. They gave the opinion that, although the purchase and adaptation of Hertford House could not be considered a strict compliance with the terms of the bequest, yet, if the residuary legatee, Mr. Murray Scott—he being, as it was shown, the only person who could make a claim in this respect under the Will—should concur in the arrangement, and bind himself and his legal representatives to treat the purchase and adaptation of Hertford House as a fulfilment of the condition in the same, then the Government would be justified in effecting such purchase and adaptation. Mr. John Murray Scott formally concurred in the adoption of this arrangement by Her Majesty's Government.

Under the Treasury Minute of 3rd May, 1897, a Committee was appointed, consisting of The Right Honourable the Marquis of Lansdowne, K.G., G.C.M.G., G.C.S.I. (Chairman); The Right Honourable Sir William Vernon Harcourt, M.P.; Sir Edward J. Poynter, P.R.A.; Mr. Algernon Bertram Freeman Mitford, C.B. (now Lord Redesdale); Sir Francis Mowatt, K.C.B.; Mr. (now Sir) Walter Armstrong, Director of the National Gallery of Ireland; Mr. Alfred C. de Rothschild; Mr. Alfred Waterhouse, R.A., LL.D., to consider "where, in what manner, and at what probable cost, provision might best be made for the housing and exhibition of the art collection recently bequeathed to the nation by Lady Wallace, and to make any recommendations that might seem fit to them as to the constitution of the Trust in which the collection should be vested." The Committee submitted in their Report, presented to both Houses of Parliament in July, 1897, that, in their opinion, Her Majesty's Government would be well advised if they were to arrange that the collection should be allowed to remain at Hertford House subject to the condition that the galleries and apartments should be suitably altered for the purpose. They therein recorded their conclusions to the effect that such an arrangement would be in accordance with the terms of the bequest, and would, in the view of the Executors, give effect to the wishes of the Testatrix; that it would, more than any other arrangement, preserve the distinctive character of the collection; that it would be much the least costly of the alternatives suggested; that it would avoid the risks inseparable from removal and re-arrangement; that it would provide a museum which, owing to its complete detachment from other buildings, would be specially free from risk of fire; and finally that it would avoid the necessity for delay, and afford the public an opportunity of entering into the enjoyment of the priceless collection bequeathed to the Nation within a shorter time than under the alternative scheme.

Sir E. J. Poynter, not being in complete agreement with the Committee on certain points, made a separate Report, pointing out the advantages which, in his opinion, would result from the housing of the Wallace Collection in a new building to be constructed in the vicinity of the National Gallery.

In addition to Mr. John Murray Scott (now Sir John Murray Scott, Bart., K.C.B.), who had been specially nominated under the Will, the following Trustees were appointed by Treasury Minute dated 28th July, 1897, to take over the Wallace Collection:—The Right Honourable the Earl of Rosebery, K.G., K.T.; The Right Honourable Sir Edward Malet, G.C.B., G.C.M.G.; Sir John Stirling Maxwell, Bart., M.P.; Major-General Sir Arthur E. A. Ellis, K.C.V.O., C.S.I.; Alfred C. de Rothschild, Esq.; A. B.

Freeman Mitford, Esq., C.B. (now Lord Redesdale). Under the Treasury Minute of that date, Mr. Claude Phillips was appointed Keeper of the Wallace Collection.

Upon the death of General Sir Arthur Ellis in 1907, Viscount Esher, G.V.C.O., K.C.B., was appointed a Trustee. The vacancy on the Board caused by the death of Sir Edward Malet has not yet been filled.

The Wallace Collection was brought together in the main by Francis Charles, third Marquis, and Richard, fourth Marquis of Hertford. It was, however, largely added to, and in many essential respects, re-organised by the late Sir Richard Wallace, to whom it had passed by bequest. The European armoury, unique of its kind in England, is entirely his creation. The Masters of the French School of Painting of the eighteenth century, and especially Watteau, Lancret, Pater, Le Moine, Oudry, Nattier, Boucher, Fragonard, and Greuze, are represented as they are in no public or private gallery in Europe, except that of the Louvre, which is, under this head, surpassed in several important particulars by the Wallace Collection. The Italian pictures are few, but of fine quality, and include important works by Cima da Conegliano, Bernardino Luini, Andrea del Sarto, and Titian, besides interesting fragments detached from frescoes of the Lombard and other Italian Schools. Special features of the collection are the interesting series of canvases by Canaletto and his School and the unsurpassed group of similar pictures by Francesco Guardi. The works of the Spanish School include groups of paintings by Velazquez and Murillo and a picture by Alonso Cano. Among the great artists of Flanders, Rubens, Van Dyck, Cornelis de Vos, Jordaens, Gonzales Coques, Adriaen Brouwer, David Teniers the Younger, and many others are magnificently represented. Illustrating the Dutch School in its prime there are famous canvases by Rembrandt, Frans Hals, Van der Helst, Adriaen and Isack van Ostade, Adriaen and Willem Van de Velde, Pieter de Hooch, Terborch, Metsu, Philips Wouverman, Jacob van Ruysdael, Hobbema, Berchem, Paul Potter, Aalbert Cuyp, Jan Davidz de Heem, Jan Baptist Weenix, Jan Weenix, Van Huysum, and many others. The English School is represented by some of the masterpieces of Reynolds and Gainsborough, besides works by Romney, Hoppner, Morland, Lawrence, Turner, Bonington, Wilkie, Clarkson, Stanfield, David Roberts, and others. Among the celebrated French artists of the nineteenth century represented are Prud'hon, Géricault, Gros, Delacroix, Léopold Robert, Scheffer, Decamps, Marilhat, Isabey, Horace Vernet, Couture, Meissonier, Paul Delaroche, Gérôme, Corot, Théodore Rousseau, Troyon, Jules Dupré, and Diaz. The collection comprises rare examples of the Italian majolica of Gubbio, Urbino, Pesaro, Castel Durante, and Caffagiolo; Limoges and other enamels;

ivories and other precious objects. The collection of Sèvres porcelain is among the finest in the world; it is equalled only by that of the Royal collection at Windsor Castle and Buckingham Palace. The collection of French snuff boxes of the eighteenth century is equally exceptional. The miniatures comprise some examples by the most renowned artists of the English and foreign schools. The sculpture includes, besides precious small bronzes of the earlier Renaissance, and a great number of decorative Italian, French, and Flemish bronzes, works in marble and bronze of the sixteenth, seventeenth and eighteenth centuries by Germain Pilon, André-Michel Anguier, Coysevox, Girardon, Cayot, Falconet, Houdon, and Clodion respectively. The collection of French furniture of all kinds, of clocks, garnitures, candelabra, candlesticks, bronzes, and ornamental objects of the seventeenth and eighteenth centuries stands alone; no single collection in France, England, or America, whether public or private, affords such opportunity for the study of this branch of decorative art.

An important selection from the pictures now included in the Wallace Collection was exhibited by the then Marquis of Hertford at the Manchester Fine Arts exhibition of 1857, in a gallery specially set aside for the purpose. After the siege of Paris in 1870–71, the French section of the collection was brought over to England by the late Sir Richard Wallace. The whole of it, as it then existed, with the exception of certain canvases too large for exhibition, was lent by him to the new Bethnal Green Branch of the South Kensington Museum, which it almost completely filled. This public exhibition at Bethnal Green lasted from June 1872 until April 1875. On or about the latter date, the collections were restored to Hertford House, which had been in the meantime largely altered and partially reconstructed in order to receive them. They were then re-arranged under the personal supervision of the late Sir Richard Wallace and have from that time remained permanently at Hertford House; loans of important pictures being made, however, from time to time to the Winter Exhibitions of Old Masters brought together by the Royal Academy. As a consequence of the recommendations of the Committee, already cited, a partial reconstruction of Hertford House has been carried out, among the main features of which are the building, on the site of the stables, of a series of four large galleries, to contain the European and Oriental Armouries, and the construction, on the first floor, of the top-lighted gallery, which now contains French pictures and furniture of the eighteenth century. The arrangement of the collections in the galleries, as altered and reconstructed, is an entirely new one.

CONTENTS.

	PAGES.
PLAN OF HERTFORD HOUSE	—
HOURS OF OPENING AND CLOSING...	3
REGULATIONS FOR THE ADMISSION OF THE PUBLIC	4
LIST OF CATALOGUES PUBLISHED	4
INTRODUCTION	5
LIST OF ILLUSTRATIONS	15
INNER HALL.	
Bronzes and Furniture...	21
GALLERY I.	
Enamels, Bronzes, Clocks, Candelabra, Porcelain, and Furniture	23
GALLERY II.	
Furniture, Marbles, and Porcelain	28
GALLERY III.	
Marbles, Terra-Cottas, Bronzes, and Carved Wood-work	33
CASE A.—Lustred Majolica of Gubbio and Deruta; Hispano-Mauresque Lustred Pottery	36
CASE B.—Majolica of Urbino and other Fabriques, and Sgraffiato Ware ...	41

GALLERY III—*continued.* PAGES.

CASE C.—Majolica of Faenza, Castel Durante, and Caffagiolo 44

CASE D.—Majolica of Urbino and Rimini ... 50

CASE E.—Miscellaneous Enamelled Pottery, Stone Ware, and Venetian Glass... 53

CASE F.—Limoges Enamels of various periods; Palissy, and Nuremberg Ware ... 60

CASE G.—Coins and Medals, Plaquettes, Ivories, and Boxwood Carvings, of the XIVth to the XVIIIth Centuries 67

CASE H.—Reliefs and Portraits in Coloured Wax, of the XVIth, XVIIth, and XVIIIth Centuries 81

CASE J.—Metal Work of the XIIth, XIIIth, XIVth, XVth, XVIth, and XVIIIth Centuries 86

CASE K.—Caskets in Metal Work and Stamped Leather, of the XVth and XVIth Centuries 91

CASE L.—Caskets in Stamped Leather, of the XVth and XVIth Centuries, and Silversmith's Work 92

CASE M.—Limoges Enamels and Caskets in Metal Work and Stamped Leather 93

CASE N.—Champlevé Enamels and Statuettes in Ivory and Gilt Metal 95

GALLERY IV.

Sculpture... 97

CASE A.—Goldsmith's and Silversmith's Work, &c. 98

CASE B.—Arabian, Venetian, and German Glass; Silversmith's Work ... 101

CASE C.—Souvenirs of Royal Personages, Leather Work, Inkstands of Roman Mosaic and Sèvres Porcelain 105

GALLERY V.

Bronzes, Brass Work, and Furniture... 107

GALLERY VI. PAGES.

Bronzes and Furniture 110

CORRIDOR.

Door Knockers, Bronze Relief, &c. 112

GALLERY VII.

Bronze Busts 116

GALLERY IX.

Bronzes and Furniture 117

GALLERY X.

Bronzes and Furniture 121

CASE A.—Bronzes, Ivories, and Boxwood Carvings of various periods; Illuminations on Vellum 124

GALLERY XI.

Sculptures, Bronzes, and Furniture 130

CASE A.—Bronzes of the XVth, XVIth, and XVIIIth Centuries; Roman Lamp 133

CASE B.—Miniatures of the XVIth, XVIIth, and XVIIIth Centuries 136

CASE C.—Miniatures chiefly of the Napoleonic period and the Restoration ... 150

CASE D.—Miniatures of the XVIIIth and XIXth Centuries 158

GRAND STAIRCASE AND VESTIBULE.

Marbles, Bronzes, and Furniture 167

GALLERY XII. PAGES.

Furniture, Bronzes, Clocks, and Porcelain 171

CASE A.—Jewels and Goldsmith's Work of the Renaissance and other periods; Silver-gilt Plate of the XVIth, XVIIth, and XVIIIth Centuries 176

CASE B.—Sèvres Porcelain, XVIIIth Century 183

CASE C.—Sèvres Porcelain, XVIIIth Century 187

LONDONDERRY CABINET (No. 4).

Left Hand Division.—Sèvres Porcelain ... 190

Right Hand Division.—Sèvres Porcelain ... 192

Centre Division.—Gold and Silver Plate ... 193

GALLERY XIII.

Bronzes and Furniture 196

GALLERY XIV.

Bronzes and Furniture 197

CASE A.—Chinese Celadon Porcelain in French XVIIIth Century mounts; Precious Objects in Rock Crystal; Goldsmith's and Silversmith's Work of various periods 197

GALLERY XV.

CASE A.—Sèvres Porcelain, XVIIIth Century 201

CASE B.—Sèvres Porcelain, XVIIIth Century 203

GALLERY XVI.

Bronzes and Furniture 207

GALLERY XVII.

CASE A.—Sèvres Porcelain, XVIIIth Century 216

GALLERY XVIII. PAGES.

Bronzes, Clocks, and Furniture 221
CASE A.—Snuff Boxes, chiefly French, XVIIIth Century 227
CASE B.—Snuff Boxes, chiefly French, XVIIIth Century 233
CASE C.—Sèvres Porcelain, XVIIIth Century 238

GALLERY XIX.

Bronzes, Candelabra, and Furniture 243

GALLERY XX.

Bronzes and Furniture 248
CASE A.—Inkstand in Green Lacquer ; Candlesticks of Gold and Gilt Bronze, Knives, Forks, and Spoons, and Miscellaneous Precious Objects of French XVIIIth Century Workmanship 250

CORRIDOR BETWEEN GALLERIES XX. AND XXI.

WALL CASE.—Sèvres Porcelain, XVIIIth Century 254

GALLERY XXI.

Sculpture, Bronzes, Clocks, Candelabra, and Furniture 256

GALLERY XXII.

Bronzes, Clocks, Candelabra, Sèvres Porcelain, and Furniture 262
CASE A.—Toilet Service ; Sèvres Porcelain ... 265
CASE B.—Sèvres Porcelain 266

Index 268

NOTE.—Measurements, where given, are stated in both centimetres and inches. Fractions of less value than a millimetre, or of the tenth part of an inch, have been neglected. The following contractions have been used :—

B = Breadth.	H = Height.	cm. = Centimetre.
D = Diameter.	L = Length.	in = Inch.
d = Depth.		

LIST OF ILLUSTRATIONS.

Lady Wallace. Marble Bust by Charles Lebourg. *Frontispiece.*

Sir Richard Wallace, Bart., K.C.B. Oil painting by W. R. Symonds. „

No.	Description.	Plate.
	GALLERY I.	
25	**Sofa** of Beauvais tapestry. Louis-Quinze Period.	3
37	**Chandelier** of gilt bronze, by Jacques Caffieri.	4
	GALLERY II.	
13	**Vase of Dresden Porcelain,** with mounts by the Caffieri atelier.	5
14	**Clock** in Candelabrum form, with bronze figure by Falconet.	6
26	**Clock** of boulle and gilt bronze. French: Early XVIII Century.	7
47	**Monumental Chandelier** of gilt bronze, by Jacques Caffieri.	8
	GALLERY III.	
29	**Marble Head of Christ,** by Pietro Torrigiano.	9
47	**Circular Dish** of Gubbio Majolica, by Maestro Giorgio.	10
55	**Dish** with sunk centre, of Gubbio Majolica, by Maestro Giorgio.	11
92	**Circular Dish** of Italian Sgraffiato Ware ...	11
114	**Plate** of Caffagiolo Majolica	11
253	**Limoges Enamel,** by Jean de Court ...	12
254	**Salt Cellar** of silver-gilt, with Limoges Enamels.	12

No.	Description.	Plate.
441	**Ivory Carving.** Christ Crucified. French : XIV Century.	13
492	**Companion Reliefs in Coloured Wax.** Claude de Lorraine and Antoinette de Bourbon.	14
493	**Relief in Coloured Wax.** The Emperor Rudolph II, probably by Antonio Abondio.	
578	**Miniature Tabernacle** carved in box-wood. Flemish about 1500.	15
273	**Plaque of Champlevé Enamel.** French : End of XIII Century.	16
277	**Plaque of Champlevé Enamel.** French : End of XIII Century.	
	GALLERY V.	
II.	**Bronze Bust of Louis XIV,** by Charles-Antoine Coysevox.	17
	GALLERY VI.	
XV.	**Armoire of Carved Walnut Wood.** French : Second half of XVI Century.	18
XVI.	**Bronze Bust of Charles IX,** by Germain Pilon.	19
	GALLERY X.	
35	**Boxwood Statuette.** Hercules swinging his club. By Francesco da Sant' Agata of Padua.	20
	GALLERY XI.	
1	**Marble Bust of Madame Victoire de France,** by Houdon.	21
4	**Marble Bust of Madame de Sérilly,** by Houdon.	22
71	**Bronze Statuette** of a Goddess, by Giovanni da Cremona.	23
89	**The Marquise de Pompadour,** by Boucher	24

No.	Description.	Plate.
93	**Hans Holbein** the Younger, miniature by himself.	25
107	**The Dame de Cloux**, miniature by François Clouet.	25
142	**Group of Madame Hall** with her sister and daughter, miniature by Hall.	26
163	**Portrait Group** of two young ladies, miniature by Hall.	26
202	**Joachim Murat**, miniature by Isabey ...	27
224	**The Emperor Napoleon I**, the Empress Marie-Louise, and their son the King of Rome, miniature by Isabey.	27
244	**Madame Vigée le Brun**, miniature by Dumont.	28
253	**August, Prince of Prussia**, miniature by Isabey.	29
255	**Madame Dugazon**, miniature by Isabey ...	29
	GRAND STAIRCASE and VESTIBULE.	
1	**Balustrade** of forged iron and gilt bronze, from the Bibliothèque Nationale.	30
33	**Bronze Group.** Nessus carrying off Deïanira. By Giovanni da Bologna.	31
35	**Writing Table** in mahogany with gilt bronze mounts. Style of the *Régence.*	32
	GALLERY XII.	
6	**Armoire**, by André-Charles Boulle ...	33
62	**Badge of Gold.** Judith. North Italian: About 1500.	34
65	**Pendant Jewel.** Style of Benvenuto Cellini.	34
68	**Small Enamelled Diptych.** French: About 1500. **Obverse:** Pierre de Bourbon and Anne de Beaujeu. **Reverse:** Charlemagne and St. Louis	35
72	**Pendant Jewel.** German: XVI Century	34
104	**Salt Cellar** of silver-gilt. English: Mark for 1578.	36
109	**Dish** of silver-gilt. German: Second Half of XVI Century.	36

No.	Description.	Plate.
110	**Large Salver of silver-gilt** with the arms of Pope Pius IV. Portuguese? : Second Half of XVI Century.	37
111	**Large Ewer of silver-gilt** bearing the arms of Pope Pius IV. Portuguese? : Second Half of XVI Century.	
125	**Vase-Clock** of green *œil-de perdrix* Sèvres.	38
134	**Sèvres Inkstand.** Presented by Louis Quinze to the Dauphine, Marie-Antoinette.	39
154	**Flower Stand** of *rose Du Barry* Sèvres. Date letter for 1757.	
	GALLERY XIV.	
10	**Shuttle** of wrought steel, partly gilt. French : Latter half of XVIII Century.	40
31	**Shuttle** of gold in three tints. French : First half of XVIII Century.	
39	**Shuttle** of gold in three tints. French : Second half of XVIII Century.	
26	**Vase of Chinese Celadon Porcelain,** mounted in gilt bronze, in the style of Duplessis.	41
24 & 25	**Vases in Chinese Celadon Porcelain,** mounted in gilt bronze, in the Rocaille style.	
	GALLERY XV.	
11	**Vase-shaped Flower Stand** of turquoise-blue Sèvres. Date letter for 1756.	42
34	**Two-handled Vase and Cover** of *gros-bleu* Sèvres. Date letter for 1767.	
	GALLERY XVI.	
43	**Bureau,** by André-Charles Boulle... ...	43
57	**Commode,** with mounts of gilt bronze, by Charles Cressent.	44
58	**Commode,** with mounts of gilt bronze, by Jacques Caffieri.	45
66	**Bureau,** with mounts of gilt bronze made by Riesener for Stanislas Leczinski, King of Poland.	46
67	**Large Table,** with mounts of gilt bronze, in the style of Dubois.	47

No.	Description.	Plate.
	GALLERY XVII.	
1	**Monumental Clock and Pedestal,** from the Boulle Atelier.	48
23	**Urn-shaped Vase** of *bleu-du-roi* Sèvres. Date letter for 1772.	49
	GALLERY XVIII.	
4	**Secrétaire,** with mounts of gilt bronze, by Riesener.	50
12	**Upright Secrétaire,** with mounts of gilt bronze, by Riesener.	51
20	**Bureau-Toilette,** with mounts of gilt bronze, probably by Oeben.	52
30	**Secrétaire,** with mounts of gilt bronze, by Saunier.	53
73	**Snuff Box** of gold, wrought and chased. French : Earlier style of Louis Quinze.	54
87	**Oval Snuff Box** of gold. French : Style of Louise Quinze.	55
94	**Snuff Box** of gold, with translucent enamels. French : Style of Louis Quinze.	54
111	**Oval Snuff Box** of gold, in four tints. French : Earlier style of Louis Quinze.	55
129	**Oval Snuff Box** of gold, in three tints, with translucent enamels. French : Style of Louis Quinze.	
142	**Candelabrum,** in blue-green and white Sèvres. Date letter for 1756.	56
156	**Potpourri Vase and Cover** of *gros-bleu* and apple-green Sèvres, in the form of a ship. About 1755.	
	GALLERY XIX.	
15	**Perfume-Burner.** The bowl of red jasper ; the gilt bronze mounts by Gouthière. French : Style of Louis Seize.	57
20 & 21	**Candelabrum** of dark and gilt bronze, modelled by Boizot. French : Style of Louis Seize.	58
22	**Clock of Gilt Bronze,** modelled by Boizot and executed by Gouthière. French : Style of Louis Seize.	

No.	Description.	Plate.
	GALLERY XX.	
15	**Cartonnier** of pale-green lacquer and gilt bronze, by Dubois.	59
17	**Writing Table** of pale-green lacquer and gilt bronze, by Dubois.	60
20 & 21	**Candlesticks** of gilt bronze, made for the Dauphin, afterward Louis-Seize.	57
	GALLERY XXI.	
1	**Marble Group** of Cupid and Psyche, by Augustin Cayot.	61
15	**Musical Clock**, by Daillé. Earlier style of Louis Quinze.	62
20	**Marble Statuette.** Venus chastising Cupid. By Falconet.	63
21	**Marble Statuette.** Venus with the infant Cupid. By Falconet.	63
44	**Console** of boulle, in the style of Louis-Quatorze.	64
	GALLERY XXII.	
24	**Circular Bureau**, with mounts of gilt bronze, by Riesener and Gouthière.	65
55	**Vase of White Marble**, by Clodion... ...	66

NOTE.—The order of the Catalogue is numerical, each Gallery being numbered independently. The plates have been inserted in the text so as to face those pages on which particulars are given of the objects of art reproduced, so far as this arrangement was practicable.

The plates have been made from photographs, taken specially for the Trustees, by Mr. William E. Gray, of 92, Queen's Road, Bayswater, W.

THE

WALLACE COLLECTION.

INNER HALL.

1. Bust of a Young Negro, in black and coloured marbles; mounted on a Corinthian column of white and coloured marble.

Italian. Late XVII or Early XVIII Century.

2. Bust of a Young Negress, in black and coloured marbles; mounted on a Corinthian column of white and coloured marble.

Italian. Late XVII or Early XVIII Century.

3. Bronze Statuette.

The Shepherd Paris.
After Étienne-Maurice Falconet. (B. 1716. D. 1791.)
French School. Second Half of XVIII Century.

4. Clock of ebony, with marqueterie of metal on tortoise-shell, and of tortoise-shell on metal; the mounts are of gilt bronze. Principal motive, Love triumphant over Time.

Style and Period of Louis Quatorze.

5. Bronze Statuette.

The Bather.
After Étienne-Maurice Falconet. (B. 1716. D. 1791.)
French School. Second Half of XVIII Century.

6. Corinthian Capital, Column, and Base, veneered with malachite, upon which is supported a Winged Lion of gilt bronze holding a shield decorated with a single fleur-de-lys.

7. Companion **Capital, Column, and Base** to No. **6.**

8. Removed to Gallery V. *See* No. **XXIV.**

9 & 10. Removed to the Grand Staircase. *See* Nos. **36** and **37.**

11. Clock of gilt bronze decorated with the Grotesque Personages of the Italian Comedy. Signed "Furet L'Ainé à Paris."

Earlier Style and Period of Louis Quinze.
First Half of XVIII Century.

12. Cartonnier (small Cupboard for Papers), of tulip wood, with marqueterie of other woods, and mounts of gilt bronze.

Style and Period of Louis Quinze.
Middle of XVIII Century.

13. Cupboard of mahogany with mounts of gilt bronze.

Style of Louis Quinze.

14. Removed to Gallery X. *See* No. **22.**

15. Removed to Gallery IX. *See* No. **39.**

16. Removed to Gallery VII. *See* No. **XXV.**

17. Bronze Bust of a **Philosopher** crowned with a fillet studded with flowers.

From a Græco-Roman original.
The Reproduction would appear to be of the Period of Louis Quatorze. (*See* No. **18.**)

18. Bronze Bust of **Marcus Aurelius** (?)

From a Roman original.
The Reproduction would appear to be of the Period of Louis Quatorze (*See* No. **17.**)

19. Removed to Gallery IX. *See* No. **40.**

GALLERY I.

ENAMELS.

1. Lady Anne Fitzpatrick ("SYLVIA").

Enamel after Sir Joshua Reynolds.
By Henry Bone, R.A. (B. 1755. D. 1834.)
British School.

2. Lady Cockburn and her Children.

Enamel after the picture, by Sir Joshua Reynolds, bequeathed to the National Gallery (where it had hung for some years previously to its acquisition by him), by the late Mr. Alfred Beit.
By Henry Bone, R.A. (B. 1755. D. 1834.)
British School.

3. Lady Gertrude Fitzpatrick ("COLLINA").

Enamel after the picture by Sir Joshua Reynolds in the collection of Sir Edward Tennant.
By Henry Bone, R.A. (B. 1755. D. 1834.)
British School.

4. Lady Hamilton as a Bacchante.

Enamel after the picture by Madame Vigée Le Brun in the collection of Mr. Tankerville Chamberlain.
By Henry Bone, R.A. (B. 1755. D. 1834.)
British School.

FURNITURE, BRONZES, CLOCKS, CANDELABRA, AND PORCELAIN.

5. Mirror in a frame of green marble with mounts of gilt bronze, cast and chased.

Style of Louis Seize.

6. Barometer of ebony with mounts of gilt bronze.

Style and Period of Louis Quatorze.

7. Statuette of gilt bronze. A Vestal.

The pedestal is of grey Egyptian porphyry.
French. Late XVIII Century.

8. Wall Bracket of gilt bronze, cast and chased.

Style and Period of Louis Quatorze.

9. Statuette of gilt bronze. The Martyrdom of St. Sebastian.

French. Late XVII or early XVIII Century.

10. Wall Bracket of gilt bronze, cast and chased.

Style and Period of Louis Quatorze.

11. Barometer of ebony with marqueterie of metal on tortoise-shell and mounts of gilt bronze. Prominent in the decoration is the royal fleur-de-lys.

Style and Period of Louis Quatorze.

12. Clock and Cabinet in various woods, with groups and mounts of gilt bronze, cast and chased. Above is a statuette of Diana as the goddess of the chase; at the sides are groups illustrative of the chase. The clock is signed "Hervé à Paris."

French. Style of the *Régence.* First Half of XVIII Century.

13. Candelabrum with figures of Nymphs in dark bronze, uplifting cornucopiæ of gilt bronze, filled with lilies, roses, and carnations. The figures are in the manner of Boizot.

Style and Period of Louis Seize.

14. The companion **Candelabrum** to No. **13.**

15. Vase of bleu-du-roi Sèvres with moulded and gilt adornments of foliage, dolphins, and bubbling water.

(*Vase-Fontaine à Dauphins.*)

Made in the later years of Louis Quinze, in the so-called Louis-Seize Style.

Similar companion vases, with a centrepiece *en suite*, supported by moulded swans in *biscuit de Sèvres*, were formerly in the collection of the Duke of Rutland at Belvoir Castle.

16. The companion **Vase** to No. **15.**

17. Clock by Ferdinand Berthoud. The case, with its statuettes and ornaments, is of gilt bronze, on a base of grey marble. A winged Genius presents to a recumbent Muse the map of the Terrestrial Globe inscribed on a scroll.

Made in the last years of Louis Quinze, in the so-called Louis-Seize Style.

18. Two-handled, Urn-shaped Vase of blue Sèvres porcelain, covered with punctuated rings of gold, and further decorated with medallions painted *en camaïeu*, connected by white festoons, and with garlands of flowers painted in colours.

(One of a set of three. *See* Nos. **19** and **20.**)

Date Letter for 1768.

Made in the last years of Louis Quinze, in the so-called Louis-Seize Style.

19. The companion **Vase** to No. **18.** (One of a set of three. *See* Nos. **18** and **20.**)

20. Vase and Cover of blue Sèvres porcelain covered with punctuated rings of gold, and further decorated with classic medallions, painted *en camaïeu*, connected by white festoons, and with garlands of flowers painted in colours.

(One of a set of three. *See* Nos. **18** and **19.**)

No Date Letter. Probably 1768.

Made in the last years of Louis Quinze, in the so-called Louis-Seize Style.

Large Sofa of Beauvais Tapestry designed by OUDRY.

21. Urn-shaped Vase and Cover of *bleu-du-roi* and white Sèvres porcelain, decorated with gold arabesques of neo-classic design, placed in horizontal bands on the blue and the white ground.

(One of a set of three. *See* Nos. **22** and **23.**)
The gilding by Le Guay.
No Date Letter.
Style and Period of Louis Seize.

22. The companion **Vase** to No. **21.**

23. Large Vase of *bleu-du-roi* and white Sèvres porcelain, with handles formed of completely gilt figures of Sirens upholding festoons of aquatic plants, and round the body of the vase a broad frieze-like band of arabesques in flat gold (*Vase à Sirènes*).

The gilding by Le Guay.
(One of a set of three. *See* Nos. **21** and **22.**)
No Date Letter.
Style and Period of Louis Seize.

24. Armchair of wood, carved and gilt, covered with Beauvais tapestry; belonging to the series "*Les Chasses*" designed by Jean-Baptiste Oudry.

Above, a Dog and Pheasant; below, a Parrot and Hedgehog (?).
The tapestry is of the Style and Period of Louis Quinze; the framework of the Style and Period of Louis-Seize.

25. Large Sofa (*Canapé*) in wood, carved and gilt, covered with Beauvais tapestry. From the series "*Les Fables de la Fontaine*" designed by Jean-Baptiste Oudry.

The central subject is "*Le Singe et le Dauphin.*" Above is seen an Owl carrying off a small bird.
The tapestry is of the Style and Period of Louis Quinze; the framework of the Style and Period of Louis Seize.
(*See* Plate No. **3.**)

26. Armchair of wood, carved and gilt, covered with Beauvais tapestry; belonging to the series "*Les Chasses*" designed by Jean-Baptiste Oudry.

Above, a group of Squirrels; below, a group of Partridges.
The tapestry is of the Style and Period of Louis Quinze; the framework of the Style and Period of Louis Seize.

27, 28, 29, 30. Armchairs in wood, carved and gilt, covered with Beauvais tapestry. Belonging to the set "*Les Chasses*" designed by Jean-Baptiste Oudry.

(27.) Above are Rabbits; below, Wild Duck.

(28.) Above are a Fox and Cock; below are Parrots.

(29.) Above are a Spaniel and Wild Duck; below are Swans.

(30.) Above are a Spaniel and Wild Duck; below is a group of small birds.
The tapestry is of the Style and Period of Louis Quinze; the framework of the Style and Period of Louis Seize.

31. Large Sofa (*Canapé*) in wood, carved and gilt, covered with Beauvais tapestry ; from the series "*Les Chasses*" designed by Jean-Baptiste Oudry. The central subject is "Stag Hunting."

Above is a Hawk attacking Wild Duck.
The tapestry is of the Style and Period of Louis-Quinze ; the framework of the Style and Period of Louis Seize.

32. Pair of Fire Dogs (*Feux*) of gilt bronze, cast and chased. At the angles are upright Pine Cones. The decoration comprises applied Heads of the Winds and festooned branches of laurel in relief.

Style and Period of Louis Seize.

33. Small Cabinet for Medals (*Médaillier*), in marqueterie of metal on tortoise-shell, with mounts of gilt bronze cast and chased. Probably by André-Charles Boulle.

Style and Period of Louis Quatorze.

34. Etagère in marqueterie of metal on tortoise-shell, with mounts of gilt bronze, cast and chased. Probably from the Boulle atelier.

Style and Period of Louis Quatorze.

35. Inkstand of red and grey porphyry and green basalt, set in gilt bronze enriched with cameos. The tradition is that it was made for presentation by Napoleon I to Pope Pius VII. Strong evidence against this tradition is, however, afforded by the fact that the coat of arms is not that of Pius VII (*Chiaramonti*), but that of his predecessor, Pius VI (*Braschi*), with whom the Treaty of Campo Formio was concluded.

French. Transition between the Louis-Seize and Empire Styles.

36. Writing Table of tulip wood, with mounts and ornaments of gilt bronze, cast and chased.

Style and Period of Louis Quinze.

37. Chandelier (*Lustre*) of gilt bronze, cast and chased. The composition comprises scroll-work, branches of oak, and bouquets of roses and leaves. By Jacques Caffieri (B. 1678. D. 1755). It bears, somewhat faintly incised, the signature "Caffieri à Paris—T.W."

Earlier Style and Period of Louis Quinze. Middle of XVIII Century.
(*See* Plate No. **4.**)

38. Mirror in a frame of wood, carved and gilt, showing foliage and conventional scroll-work intermixed, surmounted by a Cupid and Swans.

Italian. Middle of XVIII Century.

39. The companion **Mirror** to No. **38.**

(*The following objects are in Cabinet No.* **12**) :—

Chandelier of Gilt Bronze by JACQUES CAFFIERI.

Plate 4. Page 26.

40. Tray of turquoise-blue Sèvres porcelain, with pierced border.

The subject in the centre, a Rustic Dance of Children, is painted by Falot.
No Date Letter.
Style and Period of Louis Seize.

41. Ewer and Bowl of myrtle-green Sèvres porcelain, heavily enriched with gold spots; painted by Asselin with cartels in the manner of Fragonard, showing Children at Play.

Date Letter for 1766.
Style and Period of Louis Quinze.

42. Flower-shaped Vase (*Vase-Tulipe*) of turquoise-blue Sèvres porcelain, probably of the Vincennes period of manufacture; enriched with gilt ornamentation in the *rocaille* Style, and decorated with two shaped cartels showing exotic birds on the branches of trees.

No Mark. Made about 1753–1756.
Style and Period of Louis Quinze.

43. Basket of interlaced work, in turquoise-blue Sèvres porcelain, enriched with gold.

Date Letter for 1753, but apparently of later date.

44. Milk Jug of Sèvres porcelain, covered with an imbricated decoration of blue-and-white in gold, and painted with birds.

No Date Letter.
Style and Period of Louis Quinze.

45. Basket-shaped Dish, Cover, and Stand of turquoise-blue and white Sèvres porcelain.

Pierced work, consisting of interlaced ribbons and zig-zags.
The wholly exceptional Mark is a lighted candle.
Date Letter for 1759. The style would, however, appear to indicate a later period.

46. Milk Jug of grey-blue Sèvres porcelain, enriched with gold and decorated with landscapes, medallions, and floral scroll-work.

No Date Letter.
Late Style and Period of Louis Seize.

GALLERY II.

FURNITURE, BRONZES, MARBLES, AND PORCELAIN.

1. Wall Light (*Bras de Lumière*) of gilt bronze, cast and chased. In the Rocaille style.

Probably designed by Juste-Aurèle Meissonnier. (B. 1693. D. 1750.)
Earlier Style and Period of Louis Quinze.

2, 3, 4. Wall Lights (*Bras de Lumière*) similar to No. **1.**

5 & 6. Urn-shaped Vases of funereal type, in red Egyptian porphyry.

Formerly in the collection of the Duc d'Aumont. Sold with his collection in 1782, and then purchased on behalf of King Louis XVI. for 2020 livres.
French (?). Period of Louis Seize.

7 & 8. Encoignures of ebony, with marqueterie of tortoise-shell on metal, and mounts of gilt bronze. The central relief shows a Muse admonishing a Sage to worship at the altar of a half-veiled Goddess (Wisdom ?).

The Style is that of Louis Quatorze, but modified by later influences. These pieces were made by a skilful imitator of the Boulle atelier, in the Louis-Seize Period.

9 & 10. Removed to Gallery IV. *See* Nos. **108** and **109.**

11 & 12. Cabinets of ebony, with marqueterie of tortoise-shell and white metal on yellow metal, and mounts of gilt bronze, cast and chased.

Style of Louis Quatorze, but made by a skilful imitator of the Boulle atelier in the Louis-Seize Period.

13 & 15. Vases of Dresden porcelain of the mayflower type, with cartels painted with subjects in the Watteau style. The mounts of bronze, cast, chased, and gilt are from the atelier of Jacques Caffieri. (B. 1678. D. 1755.) They are brilliant examples of the *rocaille* phase of French eighteenth century art.

A pair of celadon vases with identical gilt bronze mounts by Caffieri are to be found in the Imperial Palace of Tsarskoye Selo near St. Petersburg.
Earlier Style and Period of Louis Quinze. Middle of the XVIII Century.
(*See* Plate No. **5.**)

14. Clock, in the shape of a **Candelabrum,** of dark and gilt bronze, on a pedestal of white and coloured marbles enriched with garlands of flowers in gilt bronze. The figure, in dark bronze, of Love, leaning upon a vase which contains a clock,

Vase of Dresden Porcelain with mounts by CAFFIERI.

H.=32·0 in. 81·2 cm.

Plate 5. Page 28.

Clock in Candelabrum form, with bronze figure by FALCONET.
H. = 89·0 in. 226·0 cm.

and holding long stalks of flowers wrought in gilt bronze, is from the model of Etienne-Maurice Falconet. (B. 1716. D. 1791.) The dial of Falconet's famous clock "*Les Trois Grâces*" (in the collection of the Comte de Camondo, of Paris) is fashioned much in the same way. The support of the pedestal, of red marble ornamented with garlands of gilt bronze, is of modern workmanship.

Style and Period of Louis Seize.
(*See* Plate No. **6.**)

16. Console Table of gilt wood. The top is inlaid with landscapes and patterns in coloured marbles. The supports of wood, carved and gilt, are three life-size figures of Loves, grouped together in violent action, and wreathed with garlands of berries and leaves.

Italian (?). XVIII Century.

17. Monumental Clock of the "*Régulateur*" type. Signed "Alexandre Fortier invenit, Stollewerck fecit à Paris." The mounts are of bronze, cast, chased, and gilt, with decorative figures in gilt and dark bronze; the crowning group represents Love and Time. The style is that bold phase of the middle Louis-Quinze Style which is connected with the name of Duplessis. The marqueterie panel in front, and the gilt bronze garlands above and beneath it, are of later date than the rest, and denote that the clock must have been altered later on in the XVIII Century.

Middle Style and Period of Louis Quinze.

18. Two-Handled Vase of red porphyry, with a mount of gilt bronze in the Louis-Seize Style.

19. Cabinet of ebony, with marqueterie of tortoise-shell and white metal on yellow metal, and mounts of gilt bronze. Above is set a medallion of Henri Quatre, King of France. This model is adapted from a cabinet by André-Charles Boulle. (*See* Molinier, "*La Collection Wallace.*")

Style of Louis Quatorze, but made by a skilful imitator of the Boulle atelier in the Louis-Seize Period.

20. Two-Handled Vase of red porphyry, with a mount of gilt bronze in the Louis-Seize Style.

21. Cabinet of ebony, with marqueterie of tortoise-shell and white metal on yellow metal, and mounts of gilt bronze. Above is set a medallion of Maximilien de Béthune, Baron Sully. *See* the companion **Cabinet,** No. **19.**

Style of Louis Quatorze, but made by a skilful imitator of the Boulle atelier in the Louis-Seize Period.

22. Large Candelabrum of dark and gilt bronze, cast and chased. A Nymph of dark bronze, upholding a five-light flambeau of gilt bronze, in the shape of a cornucopia, terminating in an upright flame in lieu of the usual flowers. The Nymph is in the style of Étienne-Maurice Falconet. The pedestal is of grey marble with mounts of gilt bronze.

Style and Period of Louis Seize.

23. The companion **Candelabrum** to No. **22.**

These **Candelabra,** Nos. **22** and **23,** are en suite with the Candelabra Nos. **4** and **5** in Gallery X and the Candelabra Nos. **19** and **20** in Gallery XI.

24. Vase (one of a pair) of malachite with mounts and pedestal of gilt bronze, cast and chased. The handle shows a Merman holding a Dolphin by the tail.

Transition between the Louis-Quinze and Louis-Seize Styles.

25. The companion **Vase** to No. **24.**

26. Monumental Clock originally, as the form of the feet proves, designed to stand on a corresponding pedestal Signed "Thuret à Paris." The mounts are of bronze, cast, chased, and gilt, framing marqueterie of metal on tortoise-shell in the Boulle style. The whole scheme of decoration has reference to the chase, the crowning ornament being a statuette of Diana the Huntress.

The Style is still in essentials that of Louis Quatorze, but the Period probably that of the *Régence.* (*See* Molinier, *Le Musée Wallace.*)
(*See* Plate No. **7.**)

27 & 28. Screens of wood, elaborately carved and gilt, framing panels of Lille (?) tapestry after Teniers (of the class known as "Ténières").

The elaborately carved frame-work is of the late Style and Period of Louis Seize.

29. Causeuse (small cushioned sofa) of wood, carved and gilt, covered with Beauvais tapestry woven with bouquets of flowers; the tapestry above being in the Louis-Quinze, and that below, in the Louis-Seize Style.

The frame-work is of the Louis-Seize Style and Period.
(Part of a Suite comprising also Nos. **30, 31, 32, 33, 34, 35, 36, 37, 38.**)

30. Similar **Causeuse** to No. **29.**

31, 32, 33, 34, 35, 36. Armchairs of wood, carved and gilt, covered with Beauvais tapestry woven with a decoration consisting of medallions containing flowers and trophies, with garlands of flowers, and festooned draperies.

(Part of a Suite comprising also Nos. **29, 30, 37, 38, 39.**)
Style and Period of Louis Seize.

37 & 38. Small Cushioned Sofa (*Causeuse*) of wood carved and gilt, covered with Beauvais tapestry woven with a decoration consisting of medallions containing flowers and trophies, with garlands of flowers, and festooned draperies.

(Part of a Suite comprising also Nos. **29, 30, 31, 36,** and **39.**)
Style and Period of Louis Seize.

Clock of boulle and gilt bronze. French : Early XVIII Century.
Plate 7. Page 30.

39. Large Sofa (*Canapé*) of wood, carved and gilt, covered with Beauvais tapestry, woven with a decoration consisting of medallions containing flowers and trophies, with garlands of flowers and festooned draperies.

(Part of a Suite comprising also Nos. **29–38.**)
Style and Period of Louis Seize.

40. Screen of wood, carved and gilt, framing a piece of embroidery of Louis-Quatorze design, raised in silver thread on a ground of crimson velvet.

The frame-work is in the style of the *Régence*. Early XVIII Century.

41. Inkstand, formerly the property of the College of Surgeons of Paris; dated 1710. It is of gilt bronze completely covered with a marqueterie decoration of gilt bronze on tortoise-shell. Around the rim are inscribed the names of distinguished members of the College:—MR. (Magister) Georgius Mareschal Conciliarius & Chirurgus Regis Primarius. MR. Ludovicus Georgius Mareschal Conciliarius & Chirurgus, Regis Primarius Designatus. MR. Antonius Turssan Legatus & Praepositus Perpetuus. MR. Robertus Gervais, Dionysius Duchesne, Laurentius du Parc, Petrus Dubois, Praepositi. MR. Gabriel de Lanos, Simon Antonius, Mr. Bertrand, Praepositi Designati. MR. Heslot Quaestor, Nicolaus Poignant Scriba, 1710. On the metal scroll-work is the motto, "Ars longa, vita brevis, judicium difficile, occasio praeceps," and in the centre "Consilioque Manuque." The ink-stand is of the finest Boulle work, and may be attributed to André-Charles Boulle himself.

Latest Style and Period of Louis Quatorze.
H. 3·5 in. 9 cm.
B. 15·3 in. 39 cm.
L. 22·0 in. 56 cm.

42. Table of ebony, with marqueterie of tortoise-shell on metal and mounts of gilt bronze, cast and chased.

In the manner of the Boulle Atelier.
Style and Period of Louis Quatorze.

43. Bronze Statuette. *Mezzetin*, a Personage of the Italian Comedy (*Commedia dell' Arte*).

Style of the *Régence*. Early XVIII Century.

44. Table of ebony, with marqueterie of metal on tortoise-shell and mounts of gilt bronze, cast and chased. In the manner of André-Charles Boulle, and no doubt from his atelier.

Later Style and Period of Louis Quatorze, or *Régence*.

45. Inkstand of Japanese lacquer, with mounts of gilt bronze cast and chased. In the Style of the Caffieri Atelier.

Style and Period of Louis Quinze.

46. Table of ebony, with marqueterie of tortoise-shell on metal and mounts of bronze, cast, chased, and gilt.

In the manner of the Boulle Atelier, but probably executed by a skilful imitator working in the latter half of the eighteenth century.

47. Monumental Chandelier (*Lustre*) of bronze, cast, chased, and gilt, with three great branches of four lights each. The composition comprises conventional and floral scrollwork, festoons of flowers, and, in the centre, a vase. The Chandelier is the work of Jacques Caffieri, (B. 1678. D. 1755), and bears the signature "Caffieri à Paris 1751." As a production of the Louis Quinze period, rising in breadth and nobility of design almost to monumental grandeur, this piece is unique.

Middle Style and Period of Louis Quinze.

(*See* Plate No. **8**.)

48. Mantelpiece of grey porphyry, with Caryatides of dark bronze as supports, and decorative mounts of bronze, cast, chased, and gilt.

Modern imitation of the Louis-Quinze Style, in the phase associated with the Caffieri.

49. Large Wall Mirror in a frame-work of wood, carved and gilt. The style is approximately that of the *Régence*.

English. XIX Century.

50. The companion **Wall Mirror** to No. **49.**

Monumental Chandelier of gilt bronze by JACQUES CAFFIERI.

Plate 8. Page 32.

GALLERY III.

MARBLES, TERRA-COTTAS, BRONZES, AND CARVED WOODWORK.

1. Removed to Corridor. *See* No. **2.**

2. (No. **560** in Armoury Catalogue) **Oblong casket,** of walnut wood, the sides divided into oblong panels, moulded base and border to the cover. Each panel is decorated with formally arranged groups of fruit, flowers, and scrolls in engraved, polished, and partly stained stag's horn and mother-o'-pearl. The borders have delicate scroll work inlaid with brass, &c. The two panels on the cover have inlaid on them dolphins and cornucopiæ. In the centre of the base of the front side is an oval cartouche containing the following inscription and date :—

"Fait en Massevaux,
par Jean Conrad Tornier
Monteur d'harquebisses L'en 1630."

14 in. high, 24½ in. wide by 11½ in. deep.

Massevaux is a small town close to Belfort, Haut-Rhin, on the German border.

3. Small Cabinet of carved walnut wood, inlaid with precious marbles.

German. XVII Century.

4. Bellows of walnut wood, carved with fantastic female figures and slightly enriched with gold.

Italian. Middle of the XVI Century.

5. Bellows of walnut wood, carved with grotesques and slightly enriched with gold.

Italian. Middle of the XVI Century.

6. Head of Eros in white marble.

Græco-Roman work probably of 1st Century B.C. ; repeating a type of 3rd Century B.C.

7. Head of Eros similar to No. **6.**

8 & 9. Drug Jars of Majolica, Siena fabrique.

Italian. First Quarter of XVI Century.

10 & 11. Two-Handed Drug Vases of Majolica, Early Tuscan fabrique.

Italian. Late XV Century.

12. Portrait Bust of a Boy (St. John the Baptist ?) in painted terra-cotta.

Florentine School. Second Half of the XV Century.

13. Mantelpiece of white marble.

English. XIX Century.

14. Mirror of walnut wood, carved and partly gilt.

Italian. XVI Century.

15. Terra-Cotta Statuette representing the Condottiere Giovanni de' Medici, called *Giovanni delle Bande Nere*, in the cuirass and accoutrements of an antique warrior. The pedestal bears the *Palle* (balls) of the Medici.

Florentine School. First Quarter of the XVI Century.

16. Bronze Statuette, partly gilt.

Cupid bestriding a Dolphin.
The pedestal is of red porphyry with mounts of gilt bronze.
Italian. XVII Century.

17. The companion **Statuette** to No. **16.**

18. Bronze Head of a Girl, showing the influence of Græco-Roman Art. Probably by Tullio Lombardo.

Venetian. End of XV or beginning of XVI Century.
Two very similar Heads of Girls in Bronze are in the Estense Gallery at Modena.

19. Laughing Satyr in *Rosso Antico* Marble.

A very elaborate and successful imitation of the antique, the execution showing a more careful and exquisite finish than is usual in classic originals of this type.
Italian. XVI Century.

20. Bronze Head of a Laughing Boy.

Florentine School. Late XV Century.

21. Terra-Cotta Statuette representing the youthful St. John the Baptist.

Style of Benedetto da Majano. (B. 1442. D. 1497.)
Florentine School. Last Quarter of the XV Century.

22. Marble Chimney-Piece. Decorated in Relief with conventional foliage, figures of Sirens and Sea Divinities, and Medallions in the Italo-classic style of the Earlier Renaissance. The style recalls somewhat that of the great marble arch or portal brought from Cremona and now in the Renaissance sculpture gallery of the Louvre.

North Italian. Last Years of the XV Century.

23. Mirror of polished steel in a frame of carved walnut wood. At the base are painted, on a shield, the *Palle* (balls) of the Medici, above them being carved the ring, which is also one of their devices.

Italian. In the finest Style of the full Renaissance.
About the Middle of the XVI Century.

24. Equestrian Portrait of Frederick II, King of Denmark. (B. . D. 1588.)

Relief in Alabaster, partially gilt. Dated 1591.
The arms of the Danish King are carved and emblazoned in the left hand corner. The date 1591, which is three years posterior to his death, would appear to have been partly renewed.
German School. End of XVI Century.

Marble Head of Christ by PIETRO TORRIGIANO.

Plate 9. Page 35.

25. The Resurrection.

High Relief in Alabaster, partially painted and gilt.
English School. XV Century.

26. Removed to Corridor. *See* No. **3.**

27. Stool of oak carved with ideal heads, grotesques, and foliated work in relief. The incised arabesque design on the top shows Bacchus, a Merman and Mermaid, and attendant Amorini.

Transitional Style of Earlier French Renaissance. First Quarter of XVI Century.

28. Transferred to Corridor. *See* No. **31.**

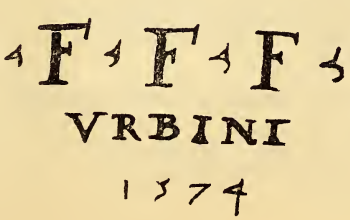
29. Marble Head of Christ in High Relief, enclosed in an oval frame of stone ornamented with conventional foliage alternating with Tudor roses, and now painted and gilt.

By Pietro Torrigiano. (B 1472. D. 1522.)
Florentine School. Early XVI Century.
Probably executed in England, and formerly at Sudbourn Hall, Suffolk.

This Marble Head is identical in design and modelling with the coloured terra-cotta Head of Christ in the Lunette of the monument to Dr. John Yonge, executed by Torrigiano in 1516 and formerly in the Rolls Chapel, Chancery Lane, but now set up in the Public Record Office. Another certain work, among the few which, in addition to the great tombs in Henry VII's Chapel, have been identified as by Torrigiano, is the painted terra-cotta group of the Virgin and Child in the Museum at Seville, which shows peculiarities of style and technique closely connecting it with this example; the most striking of these being the too regular and almost mechanical ripple of the hair. The type of the Christ is not Florentine, but based on that of the famous "*Beau Christ*" of Amiens Cathedral, a majestic figure of the Saviour belonging to the first half of the XIII Century, which Torrigiano would very probably have seen on his journey to England. (*See* Plate No. **9.**)

30. Large Oval Cistern of Urbino Majolica. The main subject represented within the cistern is a Naval Battle in which classic ships of fantastic design are engaged. The supports are figures of Satyrs vigorously modelled in the round. The outer decoration consists of large, boldly treated grotesques.

From the Fontana Bottega in Urbino, and probably by Flaminio Fontana.
Signed:



31. Circular Table of carved oak supported by figures of two Female Fauns, and one Bearded Male Figure of the same type.

French. Late XVI Century (in part only).

32 & 33. Pair of Ecclesiastical Candle-brackets of brass.

German. Early XIII Century.

34. High Relief in glazed terra-cotta : The Virgin and Child.

By Andrea della Robbia. (B. 1435. D. 1525.)
Florentine School. Second Half of XV Century

35. Large Oval Medallion of Palissy Enamelled Earthenware moulded in High Relief: The Emperor Galba. One of a decorative series representing the *Twelve Cæsars.*

Another medallion of this series is in the collection of the Baroness Alphonse de Rothschild at Paris.
French. Second Half of XVI Century.

36. High Relief in glazed terra-cotta : The Virgin and Child.

From the Della Robbia workshop.
Florentine School. End of XV Century.

CASE A.

LUSTRED MAJOLICA OF GUBBIO AND DERUTA; HISPANO-MAURESQUE LUSTRED POTTERY.

37. The Virgin and Child. Group in High Relief under a canopy of Gothic design, painted with Cherubim on a white ground. Lustred Gubbio Majolica.

Date shortly after 1500.
An early example of Italian lustred ware.
H. 18·0 in. 45·8 cm.
B. 9·8 in. 24·9 cm.

38. Plate of Lustred Gubbio Majolica.

In the centre Cupid holding a Globe.
Signed: "1528 M. G." (Maestro Giorgio)
Italian. First Half of XVI Century.
D. 8·1 in. 20·5 cm.

39. Plate of Urbino Majolica, lustred at Gubbio.

The Resurrection of Christ.
By Fra Xanto da Rovigo. Dated 1535.
Italian. First Half of XVI Century.
D. 10·8 in. 27·5 cm.

Circular Dish of Gubbio Majolica by MAESTRO GIORGIO.

D. = 17·6 in. 44·6 cm.

Plate 10. Page 37.

40. Plate, with sunk centre, of Lustred Deruta Majolica.

In the centre is a Stag couchant, framed in a raised rim round which is a decoration of conventional flowers and leaves.
Italian. First Half of XVI Century.
D. 10·3 in. 26·3 cm.

41. Plate of Urbino Majolica, lustred at Gubbio.

A curious Mythological subject with Nymphs holding spindles (?) like those of the Fates. Some scene suggested by the legend of Bacchus.
Inscription on the back : "*1543. Fabulatrice de Baccho.*"
Italian. First Half of XVI Century.
D. 11·1 in. 28·1 cm.

42. Small Tazza of Lustred Gubbio Majolica.

Venus directing a torch-bearing Cupid.
Italian. Middle of XVI Century.
D. 6·8 in. 17·3 cm.

43. Plate, with sunk centre, of Lustred Gubbio Majolica.
In the centre the Profile Portrait of a Lady.
Italian. Early XVI Century.
D. 9·1 in. 23·2 cm.

44. Circular Dish of Lustred Deruta Majolica (of the type formerly classed as Pesaro).

In the centre is represented a mounted warrior in Oriental costume.
Italian. Early XVI Century.
D. 17·3 in. 43·5 cm.

45. Plate of Lustred Gubbio Majolica, decorated with Masks and Grotesques on a dark blue ground.

Italian. Early XVI Century.
D. 9·2 in. 23·5 cm.

46. Plate of Lustred Gubbio Majolica.

In the centre Cupid with a Trident.
Decoration of Grotesques composed of Drums and Pan's Pipes.
Italian. First Half of XVI Century.
D. 9·8 in. 25·0 cm.

47. Large Circular Dish of Lustred Gubbio Majolica.
Signed : "*Maestro Giorgio da Ugubio al Di 6 d'Aprile 1525.*"
The subject represented is a Bath of Women framed in a Landscape. It has been erroneously described as "Diana and Actæon."
This is one of the most important and sumptuous examples of lustred Gubbio ware in existence.
Formerly in the Collection of Prince Bandini Giustiniani, and subsequently in that of Baronne de Parpart. The late Mr. Drury Fortnum in his well-known work on Majolica has described this piece as "perhaps the finest large dish and of the highest quality which has been preserved to us" (among those of Maestro Giorgio).
D. 17·6 in. 44·6 cm.
(*See* Plate No. **10.**)

48. Plate of Lustred Gubbio Majolica.
Cupid with a Torch.
Decoration of Grotesques.
Italian. First Half of XVI Century.
D. 9·2 in. 23·4 cm.

49. Plate, with sunk centre, of Lustred Gubbio Majolica.

Blind Love shooting an Arrow.
Italian. Early XVI Century.
D. 9·4 in. 23·7 cm.

50. Circular Dish of Lustred Deruta Majolica.

In the centre is represented *Fortezza* or Righteous Valour, (*Fortitudo*), probably one of a series of Cardinal Virtues.
Italian. Early XVI Century.
D. 16·2 in. 41·2 cm.

51. Plate of Lustred Gubbio Majolica.

Decoration of Grotesques and Musical Instruments.
Italian. Dated 1531.
D. 9·3 in. 23·6 cm.

52. Plate, with sunk centre, of Majolica made at Urbino, and lustred at Gubbio.

The Descent of Orpheus into Hell.
Signed: "*1532—Fra Xāto A.* (*Xanto Avelli*) *da Rovigo—Urbino.*"
Collection of Prince Napoleon, 1872.
Italian. First Half of XVI Century.
D. 10·4 in. 26·3 cm.

53. Dish of Lustred Gubbio Majolica, with centre showing Profile Portrait of a Lady in ruby and yellow lustre, encircled with a raised rim.

Italian. Early XVI Century.
D. 13·7 in. 34·8 cm.

54. Plate of Majolica made at Urbino, and lustred at Gubbio.

Glaucus and Scylla.
The inscription runs: "*1535—Scilla in reo fote lāgue* (*fonte langue*) *e Glauco in pesce.*"
("Scylla languishes in the Fountain and Glaucus in the Fish".)
Signed F.X.R. (Fra Xanto da Rovigo).
Collection of Prince Napoleon, 1872.
Italian. First Half of XVI Century.
D. 10·0 in. 25·3 cm.

55. Circular Dish, with sunk centre, ornamented with arabesques framing an Heraldic Device. Lustred Gubbio Majolica.

By Maestro Giorgio.
Signed and dated 1520.
Italian. Early XVI Century.
D. 11·0 in. 28·0 cm.
(*See* Plate No. **11.**)

56. Large Circular Dish of Lustred Deruta Majolica.

In the centre the Profile Portrait of a Lady, with an abbreviated inscription to be interpreted as "*Sola Speranza del mio cor in te.*"
Italian. Early XVI Century.
D. 15·4 in. 39·0 cm.

57. Tazza, or Dish, of Lustred Gubbio Majolica.
Diana and Actæon.
Signed: "1526—M. G." (Maestro Giorgio).
Italian. First Half of XVI Century.
D. 10·5 in. 26·7 cm.

58. Circular Dish of Lustred Gubbio Majolica.
Painted with the Judgment of Paris.
After the engraving of Marcantonio Raimondi, from the design of Raphael.
Italian. Dated 1540.
D. 9·7 in. 24·6 cm.

59. Large Circular Dish of Lustred Gubbio Majolica.
In the centre a Medallion of Venus and Cupid.
Signed on the back: "*1557—A.D. 18 di magio in Gubio, da mano di Maestro Prestino.*"
An unusually late example of Lustred Gubbio.
Italian. Second Half of XVI Century.
D. 14·1 in. 36·0 cm.

60. Plate of Lustred Gubbio Majolica.
In the centre the Profile Portrait of a Lady.
Inscribed on the scroll: "*Onesta Babassa, 1535.*"
Italian. First Half of XVI Century.
D. 9·4 in. 23·9 cm.

61. Large Circular Dish of Lustred Hispano-Moresque Ware.
In the centre a shield with the Coat of Castile-Leon. These arms may have been those of some individual, or family, to which that coat was granted as an augmentation.
Valencia. Latter Half of XV Century.
D. 18·5 in. 47·0 cm.

62. Small Plate, with sunk centre, of Lustred Deruta Majolica.
Italian. First Half of XVI Century.
D. 6·2 in. 15·8 cm.

63. Large Circular Dish of Lustred Hispano-Moresque Ware, painted with imitation Arabic inscriptions.
Valencia. XV Century.
D. 18·3 in. 46·5 cm.

64. Small Plate, with sunk centre, of Lustred Hispano-Moresque Ware. Pale Copper lustre on white ground.
Valencia. Latter Half of XV Century.
D. 7·3 in. 18·6 cm.

65. Large Circular Dish of Lustred Hispano-Moresque Ware.
In the centre an Heraldic Bull—the Device of the Borja (Borgia) family of Xativa, Valencia.
Valencia. Latter Half of XV Century.
D. 19·4 in. 49·2 cm.

66. Tazza of Hispano-Moresque Ware. Ruby lustre on white ground.

Manises. XVII Century.
D. 8·3 in. 21·0 cm.

67. Large Circular Dish of Lustred Hispano-Moresque Ware painted with imitated Arabic inscriptions.

In the centre a shield with the Arms of Castile-Leon, probably the arms of John II of Castile, 1407–1454.
Valencia. XV Century.
D. 17·3 in. 44·0 cm.

68. One-handled Cup of Lustred Hispano-Moresque Ware.

Ruby lustre on white ground.
Valencia. XVI Century.
H. 6·7 in. 16·8 cm.

69. Large Circular Dish of Lustred Hispano-Moresque Ware. The main decoration is a garland or net-work of oak-leaves surrounding a shield bearing the Arms of the Dukes of Burgundy before 1430. In that year the Dukes added other bearings to their shield. A dish in the collection of Baroness Alphonse de Rothschild, of Paris, has the Burgundian Arms after 1430.

Valencia. Early XV Century.
D. 15·0 in. 38·0 cm.

70. Plate, with sunk centre, of Lustred Deruta Majolica, with a decoration of conventional flowers and leaves.

Italian. XVI Century.
D. 7·9 in. 20·2 cm.

71. Plate, with sunk centre, of Urbino Majolica, lustred at Gubbio.

Proserpine and her Playmates.
Inscribed on the back: "*Proserpina e le sue compagne.*"
Italian. First Half of XVI Century.
D. 9·4 in. 23·9 cm.

72. Two-Handled Vase of Lustred Gubbio Majolica, decorated with Volutes and Arabesques.

Italian. First Half of XVI Century.
D. 9·1 in. 23·2 cm.

73. Plate, with sunk centre, of Urbino Majolica, lustred at Gubbio.

The head of Hannibal brought to Prusias, King of Bithynia.
Inscribed on the back: "*El richo don de lonorata testa.*" ("The rich gift of the honoured head").
Italian. First Half of XVI Century.
D. 9·6 in. 24·4 cm.

74. Plate, or Disc, of Lustred Gubbio Majolica.

In the centre is a large initial A.
Italian. First Half of XVI Century.
D. 8·0 in. 20·5 cm.

CASE B.

MAJOLICA OF URBINO AND OTHER FABRIQUES; SGRAFFIATO WARE.

75. Plate of Urbino Majolica.

Decoration of two Coats of Arms framed in Grotesques.
Italian. Second Half of XVI Century.
D. 9·0 in. 22·8 cm.

76. Tazza of Urbino (?) Majolica, with full-face Portrait of a Lady.

On the scroll is inscribed "*Lucr . . . . V . . . eti.*"
Italian. First Half of XVI Century.
D. 8·8 in. 22·5 cm.

77. Inkstand of Urbino Majolica, decorated with Grotesques and surmounted by a group, vigorously modelled in the round, of Leda and the Swan.

Italian. Late XVI Century.

78. Pilgrim's Bottle of Urbino Majolica.

The handle formed of Satyrs' heads. On one side David and Goliath; on the other the Philistines attacking the Israelites.
Attributed to Alfonso Patanazzi.
Collection of Prince Napoleon, 1872.
Italian. Second Half of XVI Century.
H. 13·8 in. 35·0 cm.

79. Large Circular Dish of Urbino Majolica.

In the centre a victorious General (Crassus) enthroned.
Decoration of Grotesques on a white ground.
Inscribed on the back: "*Mesi da Chrasso di vitoriehute*" (*sic*).
Italian. Middle of XVI Century.
D. 17·1 in. 43·5 cm.

80. Large Circular Dish of Majolica.

Alexander the Great and the Widow of Darius.
Italian. Middle of XVI Century.
D. 17·0 in. 43·1 cm.

81. Plate, with sunk centre, of Urbino Majolica.

A Dance of Children.
After the engraving by Marcantonio Raimondi.
Italian. First Half of XVI Century.
D. 10·6 in. 26·7 cm.

82. Large Circular Dish of Urbino Majolica.

The centre shows the Triumph of Venus.
By Francesco Xanto Avelli da Rovigo.
Signed in full by the master, and dated "1533, at Urbino."
Italian. First Half of XVI Century.
D. 18·8 in. 47·8 cm.

83. Tazza, or Dish, of Urbino Majolica.

Leda and the Swan.
Italian. Middle of XVI Century.
D. 9·9 in. 25·2 cm.

84. Large Circular Dish of Venice Majolica.

Inscribed "*La Presa di Sasonia*" (*sic*).
The technique of this piece is very similar to that of a Majolica dish painted with The Taking of Troy, after Raphael, and inscribed "Fatto in Venezia in Chastello," with the date 1546 (formerly in the Fountaine Collection).
Italian. Dated 1559.
D. 17·1 in. 43·5 cm.

85. Large Circular Dish of Urbino Majolica.

Ulysses and the Phæacians.
Inscribed on the back: "*Ulisse et Fiace.*"
Italian. Middle of XVI Century.
D. 17·9 in. 45·5 cm.

86. Large Circular Dish of Urbino Majolica, with subjects from the *Orlando Furioso* of Ariosto.

Collection of Prince Napoleon, 1872.
Italian. First Half of XVI Century.
D. 15·6 in. 39·7 cm.

87. Bowl of Urbino Majolica.

Painted on the inside with a Combat; on the outside with the Legend of Cupid and Psyche.
Italian. First Half of XVI Century.
D. 6·1 in. 15·5 cm.
H. 3·5 in. 8·8 cm.

88. Circular Dish painted with a design of oak-leaves and acorns. In the centre a Pegasus.

This type of design is known as "Querciata," or All' Urbinata:" the oak-leaves being the device of the Della Rovere family, and of the Dukes of Urbino of that race.
Probably made at Castel Durante.
Italian. Earlier Half of XVI Century.
D. 16·2 in. 41·1 cm.

89. Plate, with sunk centre, of Urbino Majolica.

The Triumph of Galatea.
Italian. First Half of XVI Century.
D. 10·6 in. 26·8 cm.

90. Large Circular Dish of Castel Durante (?) Majolica.

Around the principal subject a border of white Arabesques on a white ground ("bianco sopra bianco").
Mary and Martha ascending the steps of the Temple.
After the engraving by Marcantonio Raimondi from a design probably by Raphael.
Italian. First Half of XVI Century.
D. 19·2 in. 48·7 cm.

Dish with sunk centre by MAESTRO GIORGIO.
D. = 11·0 in. 28·0 cm.

Circular Dish of Sgraffiato Ware.
D. = 16·9 in. 42·7 cm.

Plate of Caffagiolo Majolica.
D. = 9·3 in. 23·5 cm.

91. Tazza, or Dish, of *Sgraffiato* (Incised) Ware.

Decoration of coloured Arabesques, on a brown ground framing a Coat of Arms.
Italian (*Perugia*). XVI Century.
D. 10·2 in. 26·0 cm.

92. Circular Dish of *Sgraffiato* (Incised) Ware, with a design showing Two Patrician Youths walking in a Pine Grove.
Made in Lombardy. Last Quarter of XV Century.
D. 16·9 in. 42·7 cm.
(*See* Plate No. **11.**)

93. Bowl of Urbino Majolica.

In the centre Adam and Eve in Paradise ; encircling the outside a Frieze of Marine Deities.
The (very unusual) mark on the foot is a Man's Head outlined in black, with white arabesques.
Italian. First Half of XVI Century.
D. 6·0 in. 15·2 cm.
H. 3·3 in. 8·5 cm.

94. Circular Tazza, or Dish, of *Sgraffiato* (Incised) Ware.

White decoration on a brown ground.
Italian. XVI Century.
D. 14·3 in. 36·3 cm.

95. Plate, with sunk centre, of Urbino Majolica.

The contest of Apollo and Pan before Midas.
Italian. First Half of XVI Century.
D. 10·9 in. 27·7 cm.

96. Large Cistern of Urbino Majolica.

Decorated with Fishing Scenes, in a style midway between the classic and the realistic.
Italian. Middle of XVI Century.

97. Tazza of Lustred Gubbio Majolica.

The Judgment of Paris, with Love shooting from the clouds.
On the back the inscription : "*L'Alto Giudizio del Trojan Pastore.*"
From the Collection of Prince Napoleon.
Italian. First Half of XVI Century.
D. 11·0 in. 27·8 cm.

98. Large Circular Dish of Urbino Majolica.

Venus accuses Cupid before Jupiter enthroned in Olympus.
After the fresco, from the design of Raphael, in the Villa Farnesina in Trastevere at Rome.
Italian. First Half of XVI Century.
D. 19·0 in. 48·3 cm.

99. Plate of Pesaro Majolica.

The Judgment of Paris, with Mercury and a River God.
On the reverse the inscription : "*L'Alto Giudizio del Trojan Pastore, 1548, adi 8 aprille, di maes, T.* (*Terenzio Terenzi?*)."
Italian. Middle of XVI Century.
D. 11·1 in. 28·3 cm.

100. Large Cistern of Urbino Majolica.

The Triumph of Galatea. Adapted from the Fresco by Raphael in the Villa Farnesina in Trastevere at Rome.

Italian. Second Half of XVI Century.

101. Circular Dish, of Majolica, made at Castel Durante or Urbino.

Apollo and Diana punish the people of Delos for their hostility to Latona.

Italian. Dated 1551.

D. 11·6 in. 29·5 cm.

102. Jug of Faenza Majolica, with portraits of a Youth and Maiden.

Inscribed : "*De Duob. Radicib.*"
(De Duobus Radicibus.)

Italian. Early XVI Century.

H. 9·4 in. 24·0 cm.

103. Large Inkstand of Urbino Majolica, decorated with Heraldic Eagles, Masks, and Grotesques.

On the front a Medallion of Venus and Cupid ; on the back a Medallion of Leda and the Swan.

Italian. Second Half of XVI Century.

104. Plate of Majolica made at Urbino or Castel Durante.

Full-face Portrait of a Lady.
Inscribed on the scroll "*Diamante la Bell . . .*"
Dated 1534.

Italian. First Half of XVI Century.

D. 8·9 in. 22·6 cm.

105. Plate of Urbino (or Ferrara ?) Majolica.

In the centre Cupid with a Trident.

Decoration of Grotesques on a white ground, with the device of a Flaming Pyre, above which is the legend "*Ardet Aeternum.*" This is the *Impresa* (device) of Alphonso II of Ferrara (1559–1597).

Italian. Late XVI Century.

D. 9·0 in. 22·8 cm.

106. Heraldic Lion of Majolica, with one paw on a shield bearing the arms of a Cardinal of the House of Medici, (probably Giovanni-Angelo Medici, afterwards Pius IV).

Italian. Second Half of XVI Century.

CASE C.

MAJOLICA OF FAENZA, CASTEL DURANTE, AND CAFFAGIOLO.

107. Circular Dish of Caffagiolo Majolica.

Decoration of Grotesques on a deep blue ground, with the fantastic Bust of a Woman in the centre.

Italian. Early XVI Century.

D. 10·8 in. 27·5 cm.

108. Dish, with sunk centre, of Faenza Majolica.

In the middle a group of two children embracing, enclosed in an inner border of plain white. Outside this a decoration of Trophies and Grotesques in tawny tints on a blue-black ground.
Italian. First Half of XVI Century.
D. 9·4 in. 23·2 cm.

109. Plate of Castel Durante Majolica.

The Fountain of Love.
Italian. Early XVI Century.
D. 10·9 in. 27·8 cm.

110. Plate of Faenza Majolica.

In the centre Bust Portraits of two Lovers.
Inscription on the scroll : "*Omnia per Peconia Fatale.*"
Italian. First Half of XVI Century.
D. 10·3 in. 26·2 cm.

111. Tazza of Faenza Majolica.

In the centre a Youth bound to a Tree.
Decoration of Arabesques relieved on a ground divided into alternate spaces of blue and brown.
Italian. Early XVI Century.
D. 10·1 in. 25·5 cm.

112. Plate, or Dish, of Castel Durante Majolica.

In the centre the date 1526.
Decoration of Grotesques in grey-green on a deep blue ground.
Italian. First Half of XVI Century.
D. 8·6 in. 22·0 cm.

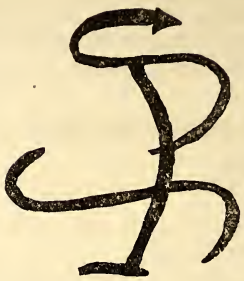
113. Tazza, or Dish, of Castel Durante Majolica.

A Warrior victorious, above whom, celebrating his triumph, appear two Loves.
Mark on the back :

(From the Castellani Collection.)
Italian. Early XVI Century.
D. 9·5 in. 24·0 cm.

114. Plate of Caffagiolo Majolica.
Decoration of Swans, young Satyrs blowing horns, and Grotesques.

Mark on back :



Italian. Early XVI Century.
D. 9·3 in. 23·5 cm.
(*See* Plate No. **11.**)

115. Plate, with sunk centre, of Faenza Majolica.

In the centre, on a ground of pale yellow, a Tambour-player. The decoration consists of Arabesques and Trophies on a ground of dark blue.
Italian. First Half of XVI Century.
D. 9·5 in. 24·0 cm.

116. Tazza of Urbino (?) Majolica.

Cleopatra with the Asp.
Italian. First Half of XVI Century.
D. 10·2 in. 25·8 cm.

117. Plate, with sunk centre, of Faenza Majolica.

In the middle a figure of Temperance.
Decoration of Arabesques on a deep blue ground.
Italian. First Half of XVI Century.
D. 9·2 in. 23·2 cm.

118. Tazza, or Dish, of Majolica said to be made at Forli, but more probably made at Faenza (Casa Pirota fabrique ?). A company of Lovers, in a landscape, at whom Cupid shoots from the clouds.
Italian. Dated 1534.
D. 9·3 in. 23·3 cm.

119. Plate of Faenza Majolica.

The Betrayal of Christ.
Inscription on the back : "1539—A.D.—X—4.
(the rest undecipherable).
Italian. First Half of XVI Century.
D. 9·7 in. 24·8 cm.

120. Plate of Faenza Majolica.

In the centre Cupid bearing a branch.
Decoration of Arabesques on a blue ground.
Italian. First Half of XVI Century.
D. 9·3 in. 23·6 cm.

121. Tazza, or Dish, of Faenza Majolica.

In the centre Cupid playing on a Viol.

Decoration of Arabesques, on a blue, brown, and green ground alternately.

Italian. First Half of XVI Century.

D. 8·7 in. 22·0 cm.

122. Dish, with sunk centre, of Faenza Majolica.

In the middle, within an inner border of white, two Cupids are seen astride the same steed.

Decoration of blue on a brown ground.

Italian. Early XVI Century.

D. 8·8 in. 22·5 cm.

123. Small Plate, with sunk centre, of Castel Durante Majolica.

In the centre a Medallion Portrait of Virgil, with the inscription: "*Virgilio Mantovano.*"

Decoration of Grotesques in grey-green on a deep blue ground.

Italian. Early XVI Century.

D. 7·0 in. 18·0 cm.

124. Plate, with sunk centre, of Faenza Majolica.

In the middle a Cupid with a Dog.

Decoration of Arabesques on a deep blue ground.

Italian. First Half of XVI Century.

D. 9·4 in. 23·9 cm.

125. Dish, with sunk centre, of Siena (?) Majolica.

In the centre a Coat of Arms encircled with a border of white.

Decoration of Arabesques on a ground of light brown.

Italian. First Half of XVI Century.

D. 8·8 in. 22·4 cm.

126. Tazza, or Dish, of Castel Durante (?) Majolica.

In the centre a Medallion Portrait in white on a green ground.

Decoration of oak-leaves of the type generally associated with the Della Rovere family.

Italian. Early XVI Century.

D. 9·8 in. 24·8 cm.

127. Decorative Disc of Faenza Majolica.

The Virgin and Child.

(Apparently adapted from a late XV Century Netherlandish or German engraving.)

Inscription (amplified by restoration of missing letters). "*Mentem sanctam spontaneam, honorem deo et patri liberacionem.*"

Italian. Dated 1521.

D. 13·7 in. 34·8 cm.

128. Large Circular Dish of Faenza Majolica.

In the centre the Coat of Arms of a Bishop.

Decoration of Medallions with heads of Roman Emperors, Amorini, Vases, and Garlands.

Mark on back :

Italian. Early XVI Century.
D. 14·0 in. 35·5 cm.

129. Circular Dish of Faenza Majolica, with a raised centre showing the Profile Portrait of a Young Man.

Decoration of Rosettes and Arabesques on a brown ground.
Mark on the back :

Italian. Early XVI Century.
D. 1·25 in. 31·7 cm.

130. Circular Dish of Faenza Majolica.

In the centre a Vase.
Decoration of Arabesques on a blue and brown ground alternately.
Italian. Middle of XVI Century.
D. 11·2 in. 28·4 cm.

131. Disc of Majolica, with the arms of a Cardinal of the House of Medici (probably Giovanni-Angelo Medici, afterwards Pius IV.).

Italian. Second Half of XVI Century.
D. 10·1 in. 25·7 cm.

132. Tazza, or Dish, of Faenza Majolica.

In the centre the Goddess of Love holding an Arrow and a Heart.
Decoration of Arabesques relieved on a ground divided into alternate spaces of blue and brown.
Italian. First Half of XVI Century.
D. 9·9 in. 25·2 cm.

133. Dish of Majolica.

Two Lovers dancing to the sound of a Lute.
Mark on the back :

Italian (*Venice*?). XVI Century.
D. 10·7 in. 27·2 cm.

134. Dish of Majolica.

Portrait of a Lady in a ruff and elaborate head-dress.
Italian (*Venice*?). Late XVI Century.
D. 10·7 in. 27·0 cm.

135. Plate of Majolica, decorated in blue and white, with a medallion of Persian Style in the centre, and a scheme of ornamentation in which Cupids alternate with Combats of Animals.

Mark on the back :

Italian (*Venice*?). XVI Century.
D. 10·6 in. 26·9 cm.

CASE D.

MAJOLICA OF URBINO, AND RIMINI.

136. Plate, with sunk centre, of Urbino Majolica.

Diana and Actæon.
Italian. Dated 1545.
D. 9·1 in. 23·2 cm.

137. Plate of Urbino Majolica.

Venus and the dead Adonis.
Italian. First Half of XVI Century.
D. 8·7 in. 22·2 cm.

138. Plate of Urbino Majolica.

Joseph and his Brethren.
Italian. First Half of XVI Century.
D. 9·3 in. 23·5 cm.

139. Plate, with sunk centre, of Urbino Majolica.

Perseus delivering Andromeda.
Italian. First Half of XVI Century.
D. 8·4 in. 21·5 cm.

140. Tazza, or Dish, of Urbino Majolica.

Saturn devouring his children.
From a design of the School of Raphael.
Italian. First Half of XVI Century.
D. 8·7 in. 22·1 cm.

141. Plate, with sunk centre, of Urbino Majolica.

An Unknown Allegorical Subject.
Italian. First Half of XVI Century.
D. 9·5 in. 24·1 cm.

142. Fragment of a Vase, or Dish, of Urbino (?) Majolica, marked by unusual finish and perfection both as regards de-ign and execution.

Nude figures of Gods and Goddesses.
Italian. First Half of XVI Century.
L. 4·2 in. 10·5 cm.
H. 3·4 in. 8·5 cm.

143. Tazza, or Dish, of Urbino (?) Majolica.

Apollo keeping the flocks of Admetus.
Italian. First Half of XVI Century.
D. 9·9 in. 25·1 cm.

144. Bowl of Urbino Majolica.

Marcus Curtius leaping into the Abyss opened in the Roman Forum.
Italian. Middle of XVI Century.
D. 10·3 in. 26·2 cm.
d. 3·4 in. 8·5 cm.

145. Tazza, or Dish, of Urbino Majolica.
Judith with the Head of Holofernes.
Italian. Middle of XVI Century.
D. 9·7 in. 24·7 cm.

146. Plate of Urbino Majolica.
The Vestal Tuccia carrying water in a sieve from the Tiber to the Temple of the Goddess.
Inscribed on the face T.V.V. (Tuccia Virgo Vestalis) and Vest. Tem. (Vestæ Templum). On the back "*1538. Tucia l'acqua porto col cribro al Tempio.*"
Italian. Dated 1538.
D. 10·1 in. 25·5 cm.

147. Circular Tazza, or Dish, of Urbino Majolica.
Pyrrhus, son of Achilles, slaying Priam.
Italian. Middle of XVI Century.
D. 10·3 in. 26·3 cm.

148. Plate of Urbino Majolica.
Allegorical Scene of Combat.
Italian. First Half of XVI Century.
D. 10·5 in. 26·6 cm.

149. Plate with sunk centre, of Urbino Majolica.
Hannibal crossing the Tagus at Night. Unusual Night Piece, perhaps by Francesco Durantino.
Italian. First Half of XVI Century.
D. 10·9 in. 27·7 cm.

150. Tazza, or Dish, of Urbino Majolica.
Mucius Scaevola before Lars Porsenna.
Italian. Middle of XVI Century.
D. 10·8 in. 27·6 cm.

151. Plate of Urbino Majolica.
Psyche and her Sisters.
Signed :

Italian. Second Half of XVI Century.
D. 11·0 in. 27·9 cm.

152. Plate of Urbino Majolica.
The Judgment of Paris. Freely adapted from the engraving of Marcantonio Raimondi, after a design by Raphael.
Italian. Middle of XVI Century.
D. 10·2 in. 26·0 cm.

153. Large Bowl, or Vase, with handles formed of adders. Urbino Majolica. Subject Unknown.

Italian. Middle of XVI Century.
D. 13·3 in. 33·7 cm.
d. 5·2 in. 13·0 cm.
H. 8·6 in. 22·0 cm.

154. Tazza, or Dish, of Urbino Majolica.

A Triumph of Marine Divinities.
Italian. Middle of XVI Century.
D. 11·3 in. 28·8 cm.

155. Fragment of a Dish of Rimini Majolica.

Cicero declaiming against Octavian.
Inscription on the back: "1535. *De Gaio* (*Caio*) *Octaviano et Cicerone. In rimino*" (*sic*).
Italian. Dated 1535.
D. 10·0 in. 25·4 cm.

156. Plate of Urbino Majolica.

The Chariot of Juno.
In the Style of Fra Xanto da Rovigo.
Inscription on the back: "*Del Caro di Junone.*"
On the face of the plate is an escutcheon with the arms of Gonzaga impaling Montferrat.
(From the Castellani Collection.)
Italian. First Half of XVI Century.
D. 10·8 in. 27·5 cm.

157. Plate of Urbino Majolica.

Bacchus presiding over the Vintage.
Inscribed on the back: "*1542. Baco inventore della letizia*" (Bacchus the inventor of delight).
Italian. First Half of XVI Century.
D. 10·8 in. 27·5 cm.

158. Plate of Urbino Majolica.

Theseus, Phaedra, and Hippolytus.
Inscription on the back: "*Phedra da Amore et da luxuria oppressa*" (Phaedra overcome by love and lust).
Italian. Middle of XVI Century.
D. 10·7 in. 27·2 cm.

159. Tazza, or Dish, of Urbino Majolica.

Group of the Three Graces, adapted from the ceiling fresco, by Raphael and his assistants, in the Villa Farnesina in Trastevere at Rome.
Italian. Middle of the XVI Century.
D. 10·5 in. 26·5 cm.

160. Tazza, or Dish, of Urbino Majolica.

Cupid and Psyche.
Second Half of XVI Century.
D. 9·9 in. 25·1 cm.

161. Tazza, or Dish, of Urbino Majolica.

Christ driving the Money Changers from the Temple.
Italian. Middle of XVI Century.
D. 10·1 in. 25·7 cm.

162. Plate of Urbino Majolica.

Brutus marches to deliver Rome. (*See* No. **163.**)
Italian. Middle of XVI Century.
D. 10·2 in. 25·8 cm.

163. Plate of Urbino Majolica.

Brutus triumphs on the deliverance of Rome. (*See* No. **162.**)
Italian. Middle of XVI Century.
D. 10·2 in. 25·8 cm.

164. Bust of Urbino Majolica.

According to inscription : "*Laura.*"
Italian. Latter Half of XVI Century.
H. 11·0 in. 27·8 cm.

165. One-handled Vase, or Cup, in the form of a Shell Urbino Majolica.

Neptune bestriding a Dolphin.
Italian. Middle of XVI Century.
L. 8 4 in. 21·2 cm.
B. 5·4 in. 13·6 cm.

CASE E.

MAJOLICA, MISCELLANEOUS ENAMELLED POTTERY, STONE WARE, AND VENETIAN GLASS.

166. Large Jar of Faenza Majolica, with Medallions of Heroes from the *Orlando Furioso* of Ariosto.
Italian. First Half of XVI Century.
H. 11·5 in. 29·0 cm.

167. Pilgrim's Bottle of Stone Ware, with purple and blue glaze on a grey ground.

On either side a Medallion of Louis XIV, with the date 1679
Nassau. Late XVII Century.
H. 9·8 in. 25·0 cm.

168. Large Jug of Stone Ware with brown glaze.

The decoration consists of Coats of Arms in Medallions, with raised and incised designs in the style of the late German Renaissance.
German (*Raeren*). Date 1599.
H. 17·0 in. 43·0 cm.

169. Large Jug of brown glazed Earthenware, with a superposed layer of white, the incised designs upon which show the brown beneath. Style of Ralph Shaw.

English. Early XVIII Century.
H. 10·9 in. 27·7 cm.

170. Tall Beaker of frosted or crackle glass, with applied decoration of lions' heads, gilt, alternating with bosses.

Venetian. XVI Century.

171. Tall Wine Glass of semi-transparent white glass with a moulded stem and spiral mouldings. The bowl on flattened ovoid shape.

Venetian. XVI Century.

172. Curiously-shaped Ewer or **Cruet** of white glass and blue decoration applied. It has two spouts and ring-like handle attached at the top. The body, stem, and foot of the ewer are decorated with diagonal bands of white.

Venetian. XVI or XVII Century.

173. Tall Bottles or **Flower Holder** decorated with vertical bands of white and a collar of blue.

Venetian. XVII Century.

174. Ewer of lace-work glass (*vitro di trina*) decorated with vertical bands of filigree and ribbon.

Venetian. XVI Century.

175. Large Pilgrim's Bottle of lace-work glass (*vitro di trina*), with vertical bands of net work.

Venetian. XVIII Century (?).

176. Vase or **Goblet** of lace-work glass (*vitro di trina*), decorated with diagonal bands of alternating white and blue.

Venetian. X Century.

177. Tall Wine Glass of transparent white glass, with a moulded stem.

Venetian. XVII Century.

178. Tall Wine Glass with twisted open-work stem of blue and winged ornaments of white.

Venetian. XVI or XVII Century.

179. Large Vase-shaped Goblet and **Cover** of slightly smoky glass, with diamond-etched arabesque decoration.

Venetian. XVII Century.
(The etched decoration in this and many similar cases is believed to have been added subsequently, and not in Venice.)

180. Jug of yellowish white glazed Stone Ware, with raised and incised ornamentation.

Nassau. Late XVII Century.
H. 8·6 in. 21·6 cm.

181. Large Jug of Stone Ware, with raised ornamentation in blue glaze on pale grey.

The neck decorated with Medallions and Coats of Arms. The body with Medallions and Strap-work.

In one of the medallions is the date 1588, and the mark :

German (*Raeren*). Late XVI Century.
H. 16·5 in. 41·8 cm.

182. Pewter-mounted Tankard of cream-white Stone Ware, with raised and incised decoration.

German. XVII Century.
H. 8·9 in. 22·4 cm.

183. Jug of blue and grey glazed Stone Ware, with the Arms of the Prior of Brandenburg *(sic)*.

German (*Raeren*). Dated 1605.
H. 12·4 in. 31·5 cm.

184. Plate of Urbino Majolica.

Full-face Portrait of a Lady.
Inscription on scroll : "*La Bella Livia.*"
Italian. First Half of XVI Century.
D. 8·1 in. 20·6 cm.

185. Large Circular Dish of Majolica of unusual thickness.

The composite design, carried out in blue on a white ground, is made up of the "*Quos Ego*" ("Neptune commanding the waves to be still"), after the engraving by Marcantonio Raimondi, and of two early Florentine Prints of the Second Half of the XV Century.
Italian. XVI Century.
D. 15·5 in. 39·5 cm.

186. Large Circular Dish of Urbino Majolica.

In the centre a Shield with Armorial Bearings surmounted by a Cherub.
Decoration of white on a grey-green ground.
Italian. XVI Century.
D. 16·1 in. 40·6 cm.

187. Tazza, or Dish, of Majolica.

Dawn, with a torch-bearing Cupid scattering flowers. (Recalling the famous composition of Thorwaldsen.)
Italian. Probably XIX Century
D. 9·5 in. 24·2 cm.

188. Large Circular Dish of so-called Rhodian Ware, of exceptionally pure and brilliant colouring. It has been shattered and partly restored.

In the centre a Pheasant as the main feature of a design of conventional foliage and flowers.
First Half of XVI Century.
D. 18·8 in. 47·5 cm.

189. Plate of lustred Deruta Majolica.

Decoration of blue and green Arabesques on white.
Italian. XVI Century.
D. 8·7 in. 22·1 cm.

190. Large Circular Dish of Urbino Majolica.

In the centre Cupid holding a Shield, upon which is depicted a crowned Eagle perched on a rock.
Decoration of white Arabesques on a white ground ("bianco sopra bianco").
Italian. Second Half of XVI Century.
D. 13.9 in. 35·3 cm.

191. Large Circular Dish of Rhodian Ware.

First Half of XVI Century.
D. 13·9 in. 35·3 cm.

192. Plate, with sunk centre, of Urbino (or Ferrara ?) Majolica.

In the centre Cupid armed ; above this figure a Flaming Pyre, with the legend "*Ardet Aeternum.*'
Decoration of Grotesques on a white ground.
This is the *Impresa* (device) of Alfonso II of Ferrara (1559–1597).
Italian. Late XVI Century.
D. 8·9 in. 22·7 cm.

193. Plate, with sunk centre, of Urbino Majolica.

Adam and Eve in Paradise.
Italian. First Half of XVI Century.
D. 9·4 in. 23·7 cm.

194. Plate of Urbino Majolica.

Adam and Eve.
Italian. Late XVI Century.
D. 10·0 in. 25·3 cm.

195. Circular Dish of Urbino Majolica.

Lucretia slaying herself.
Decoration of Grotesques on a white ground.
Italian. Middle of XVI Century.
D. 12·7 in. 32·2 cm.

196. Tazza, or Dish, of Urbino Majolica.

The Bull of Phalaris.
Italian. Middle of XVI Century.
D. 10·4 in. 26·4 cm.

197. Circular Dish of Rhodian Ware.

First Half of XVI Century.
D. 12·5 in. 31·8 cm.

198. Circular Dish of Majolica, of late manufacture and exceptional type.

The ground is of a greyish white.

In the centre a broadly sketched mountain landscape. A wreath of conventional foliage in high relief, in the style of embossed metal, covers the surface of the outer border.

Dishes of this type and class are often ascribed to Bertolini, who was working in Venice from 1753 for some years onwards; but the peculiar majolica of which this dish is an unusually finished specimen, would appear to be too early in style for the XVIII Century.

Italian (*Venice*?). Late XVII Century (?).

D. 12·2 in. 31·1 cm.

199. Large Circular Dish of Rhodian Ware.

First Half of XVI Century.

D. 12·9 in. 32·6 cm.

200. Tazza, or Dish, of Urbino (?) Majolica.

A Sacrifice.

Mark on the back: "*Schrefizi*" (*sic*).

Italian. Middle of XVI Century.

D. 10·5 in. 26·5 cm.

201. Circular Dish of Castelli Majolica.

An unknown Symbolical Subject framed in a border of Arabesques. The whole powdered, here and there, with gold.

South Italian. Late XVII or Early XVIII Century.

D. 13·2 in. 33·5 cm.

202. Tazza, or Dish, of Urbino Majolica.

Jupiter launching his thunderbolts against the Titans.

Italian. Middle of XVI Century.

D. 10·7 in. 27·1 cm.

203. Plate of Urbino Majolica.

Decoration of Grotesques on a white ground.

Italian. Late XVI Century.

D. 9·4 in. 24·0 cm.

204. Plate of Urbino Majolica.

Abraham and the Angels.

Italian. Middle of XVI Century.

D. 9·5 in. 24·1 cm.

205. Plate of Urbino Majolica.

Joseph and Potiphar's Wife.

Italian. Late XVI or Early XVII Century.

D. 9·4 in. 24·0 cm.

206. Tazza, or Dish, of brown and white glazed Earthenware with a curious heterogeneous design, composed of cherubim strangely made to alternate with various animals—lions, dogs, boars, sheep. In the centre the Infant Christ adored by the Virgin, or a female saint.

Italian or Spanish. XVII Century.

D. 11·2 in. 28·5 cm.

207. Tazza, or Dish, of Urbino Majolica.

The Salutation.
Italian. Late XVI Century.
D. 9·8 in. 24·8 cm.

208. Plate, with sunk centre, of Urbino Majolica.

Apollo and Daphne.
Italian. Middle of XVI Century.
D. 9·2 in. 23·5 cm.

209. Plate of Venice Majolica.

In the centre the Arms of a Bishop.
Decoration of dark blue foliage on a light blue ground.
Italian (*Venetian*). Second Half of XVI Century.
D. 10·8 in. 27·2 cm.

210. Plate, with sunk centre, of Urbino Majolica.

Judah sends the promised Lamb.
On the back : "*Manda Guida l' agnel c' haveà promesso.*"
Italian. Second Half of XVI Century.
D. 9·2 in. 23·5 cm.

211. Small Hanging Lamp of Majolica.

Italian. Late XVI or Early XVII Century.

212. Salt-Cellar of Urbino Majolica, with figures of Jupiter, Venus, and Cupid.

Italian. First Half of XVI Century.
L. 5·8 in. 14·6 cm.
H. 2·9 in. 7·3 cm.

213. Small Jug of Stone Ware with blue glaze on grey.

Nassau. XVII Century.
H. 7·6 in. 19·3 cm.

214. One-handled Vase or Ewer of red glazed Earthenware, with a frieze of incised designs inlaid with glass, superposed upon which is the Coat of Arms of a Prince of the House of Medici.

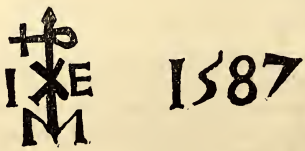
Italian (?). XVII Century.
H. 7·9 in. 20·0 cm.

215. Small Jug of glazed Stone Ware, with blue glaze on grey.

German (*Raeren*). Late XVI Century.
H. 7·4 in. 18·8 cm.

216. Small mounted Jug of Stone Ware, with blue glaze on grey.

The decoration round the body consists of bust portraits of Royal Personages. Date 1587.
Mark :



German (*Raeren*). Late XVI Century.
H. 8·7 in. 22·0 cm.

217. Large Circular Dish of Venice Majolica, with an elaborate decoration of white Grotesques on a pale grey ground.

The decoration of the border consists partly of Medallions of Classic Personages.

Inscription on the back :

"*In Venetia a S^to Barnabà,*
In Botega dj M^o
Jacomo da Pesaro.
1542."

Italian (*Venetian*). Middle of XVI Century.
D. 19·9 in. 50·5 cm.

218. Canette of Stone Ware with brown glaze.

Decorated with a Coat of Arms in relief.
German (*Raeren*). Late XVI Century.
H. 10·1 in. 25·8 cm.

219. A Swan modelled in blue and white faïence of Savona.

Italian. Late XVII or Early XVIII Century (?).

220. Beer Tankard of brown glazed Earthenware, with inscription in German, and a broad band of foliated scroll-work incised on the brown so as to lay bare the light surface below.

German. XVIII Century (?).
H. 8·0 in. 20·4 cm.

221. Silver-mounted Tankard of white Stone Ware.

Decorated with masks and an incised surface decoration.
German. XVII Century.
H. 7·5 in. 19·1 cm.

222. Jug of glazed Damascus Earthenware of XVI Century manufacture, with a decoration of pale blue and white on a dark blue ground.

The pewter mount is German, and is marked : " S.S.B. 1722 "
H. 7·0 in. 17·8 cm.

CASE F.

LIMOGES ENAMELS OF VARIOUS PERIODS. PALISSY, AND NUREMBERG WARE.

223 & 224. Candlesticks of Palissy Ware.

An elaborately pierced and moulded design.
(From the Fountaine Collection.)
French. Second Half of XVI Century.

225. Painted Terra-Cotta Bust of Henri III, King of France.

Inscribed: "*Henricus III D.G. F.* (*Franciae*) *et P.* (*Poloniae*) *Rex.*"
French. Late XVI Century.

226. Dish of Palissy Ware.

Diana resting from the Chase.
French. Second Half of XVI Century.

227. Ewer of Palissy Ware, imitating in shape and design a pewter ewer by François Briot.

French. Latter Half of XVI Century.
(*See* the corresponding **Dish,** No. **237.**)

228. Oval Dish of Palissy Ware with a pierced border of arabesques enamelled in colours, and a centre in imitation of jasper.

French. Second Half of XVI Century.

229. Oval Dish of Palissy Ware enamelled in imitation of jasper (*divers émaux entremeslez en manière de jaspe*, as Palissy himself describes his work).

French. Second Half of XVI Century.

230. Full-Length Seated Figure of painted terra-cotta.

A Lady in the Court costume of the French Renaissance.
French. Second Half of XVI Century.

231. Circular Flower-Shaped Dish, of Palissy Ware, in the form of a large Daisy, conventionally treated.

French. Second Half of XVI Century.

232. Salt-Cellar of Palissy Ware.

French. Second Half of XVI Century.

233. Circular Dish of Palissy Ware, with a decoration of conventional masks and foliage, and an outer border of daisies, on a jasper ground.

French. Second Half of XVI Century.

234. Oval Dish of Palissy Ware (*Pièce Rustique*).
Decorated, in relief, with a snake amidst green foliage on a ground of stone-colour and jasper.

French. Second Half of XVI Century.

235. Holy Water Vessel (*Bénitier*), of highly glazed earthenware (*not* Palissy), with a slightly raised design showing the Royal Crown of France.

French. First Half of XVI Century.

236. Goblet of pewter, in the Style of the German Renaissance, with cartouches framing emblematic female figures and the inscriptions, describing the same respectively: "PATIENTIA; SOLERTIA; NON VI.").
Mark on the cover:

German. Second Half of XVI Century.

237. Circular Dish of Palissy Ware, imitating, in form and design, a pewter dish by François Briot.

French. Latter Half of XVI Century.
(*See* the corresponding **Ewer,** No. **227**.)

238. Pewter Ewer, adorned with emblematic figures, strapwork, and arabesques in relief. In the centre a medallion of *Temperantia*..
Executed by Caspar Enderlein, of Nuremberg, in 1611, in imitation of François Briot (circa 1580).
German. Early XVII Century.

239. St. Catherine of Alexandria. Early Limoges Enamel painted in colours, touched with gold.
French. End of XV Century.

240. Full-length Portrait of a Gentleman Unknown, in the Costume of the Henri-Deux Period. Limoges Enamel painted in colours.

French. About Middle of XVI Century.

241. St. Francis of Assisi. Limoges Enamel painted in colours, touched with gold.
French. End of XV Century.

242. Portrait of a Lady Unknown. Limoges Enamel painted in colours.
French. First Half of the XVII Century.

243. Tazza of Limoges Enamel painted in grisaille.
In the bowl is represented the Death of Cleopatra.
By Martin Didier Pape.
Signed on the back :

The designs of this master are distinguished from those of his contemporaries by exceptional boldness, vigour, and simplicity. They are almost invariably in grisaille.
French. Middle of XVI Century.

244. The Last Judgment. Limoges Enamel painted in grisaille.
By Pierre Raymond. Signed : "P. R."
French. Middle of XVI Century.

245. Oval Plaque of Limoges Enamel.
The Virgin and Child.
Freely adapted from the "*Madonna di Foligno*" of Raphael in the Pinacotheca of the Vatican.
French. Middle of XVI Century.

246. The Virgin and Child. Limoges Enamel, painted in colours.
French. First Years of the XVI Century.

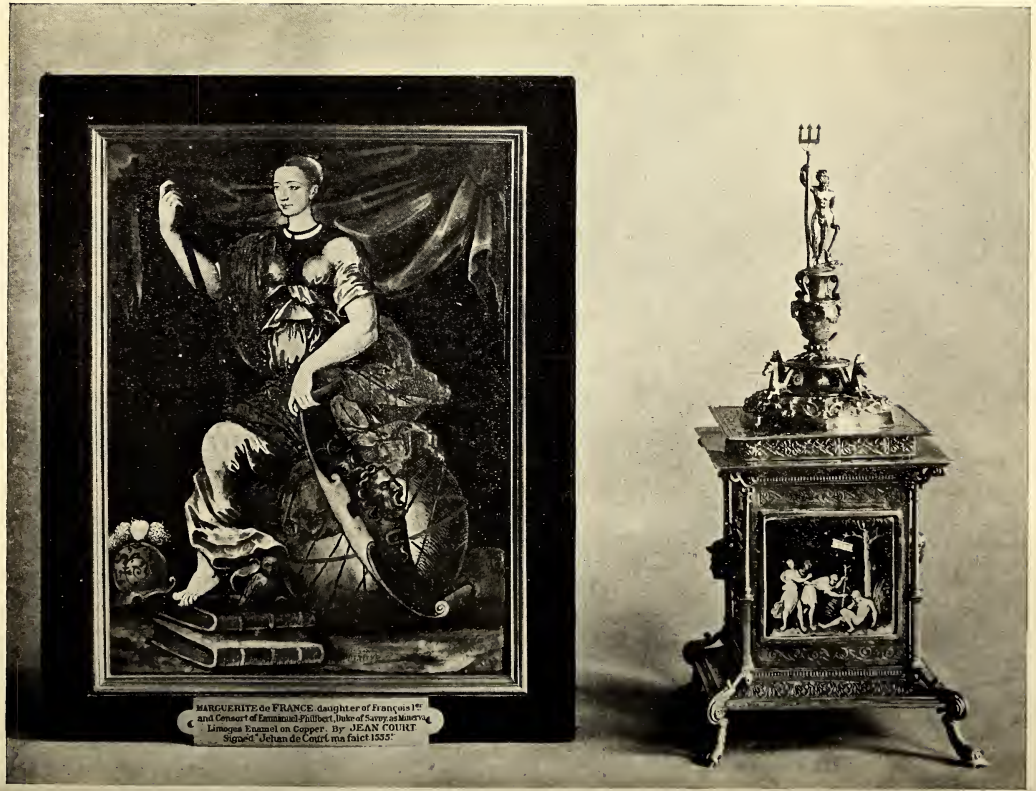
247. The Virgin and Child. Limoges Enamel, painted in colours.
By Nardon Pénicaud, or of his school. The style has a certain general analogy with that of the famous French painter Jean Fouquet in the "Virgin and Child" (Agnes Sorel) of the Antwerp Gallery.
French. Latter Half of XV Century.

248. The Adoration of the Magi. Limoges Enamel.
School of Nardon Pénicaud.
French. Latter Half of XV Century.

249. Plaque of Limoges Enamel, painted in colours heightened with gold. The Figure of a Hero or Ruler of Antiquity, with the inscription: "*Car y-celui qui est fort est puissant pour son plaisir.*"

253.

254.



MARGUERITE de FRANCE, daughter of François 1er and Consort of Emmanuel-Philibert, Duke of Savoy, as Minerva
Limoges Enamel on Copper. By JEAN COURT
Signed "Jehan de Court, ma faict 1555"

The style recalls that of Jean I. Pénicaud ; but the manner of the flesh-painting suggests a slightly later date than his.
French. Early XVI Century.

250. Series of 24 Plaques of Limoges Enamel, painted in colours heightened with gold, representing the Temptation of Adam by Eve, the Expulsion from Paradise, the Nativity, and Scenes from the Life and Passion of Christ. The designs, are all of them, with the exception of the Flagellation, copied from the so-called "Small Passion" of Albrecht Dürer (1511) ; such slight variations from the originals as may be detected here and there in them are attributable to this translation by the French artist-craftsman of line engravings into decorative enamel panels.

Ascribed to Jean II. Pénicaud.
French. Earlier Half XVI Century.

251. Limoges Enamel painted in colours. Portrait of Louis XIII "*Roy de France et de Navarre.*"

By Jean Limousin. Signed :

French. First Half of XVII Century.

252. Removed to Case A, Gallery XII. *See* No. **112B.**

253. Limoges Enamel painted in colours. The Portrait of Marguerite de France, (daughter of François 1er and Consort of Emmanuel-Philibert, Duke of Savoy), represented as Minerva. The enameller has here obviously utilised a contemporary portrait, from life, of the Clouet School, possibly his own work, he being both painter and enameller. It is, however, somewhat out of scale with the rest of the figure.

By Jean de Court. Signed on the back : "Jehan de Court ma faict 1555."
French. Middle of XVI Century.
(*See* Plate No. **12.**)

254. Removed to Case L.
(*See* Plate No. **12.**)

255. Limoges Enamel painted in colours. The Portrait of Henri d'Albret, husband of Marguerite de Navarre, and grandfather of Henri IV, King of France.

By Léonard Limousin. Signed :

French. Middle of XVI Century.

256. Removed to Case M.

257. Removed to Case M.

258. Removed to Case M.

259. Plate of Limoges Enamel painted in colours.

The subject represented is Joseph in Egypt.
Marked on the front :

· G·XLI ·

Signed on the back :

I · C

By Jean Courtois.
French. Middle of XVI Century.

260. Removed to Case M.

261. Removed to Case M.

262. Plate of Limoges Enamel painted in colours.

The subject represented is Potiphar's Wife accusing Joseph.
Marked on the front :

· G·XXXIX ·

French. Middle of XVI Century.

263. Tazza of Limoges Enamel painted in grisaille.

The main subject shows Moses, between Aaron and Hur, watching the battle with Amelek at Rephidim. (Ex. c. xvii. 10, 13.)
By Jean Courtois. Signed : "J. C."
French. Middle of XVI Century.

264. Pax of gilt metal framing a plaque of Limoges Enamel painted in grisaille. St. Jerome chastising himself.

French. Middle of XVI Century.

265. Ewer of Limoges Enamel painted in grisaille.

The main subject is adapted from the "Parnassus" fresco by Raphael and his assistants, in the Villa Farnesina at Rome.
By Pierre Raymond. Signed : "P. R."
French. Middle of XVI Century.

266. Pax of gilt metal framing a plaque of Limoges Enamel painted in grisaille. The subject represented is the *Pietà*, or Dead Christ supported on the knees of the Virgin.

French. Middle of XVI Century.

267. Tazza of Limoges Enamel painted in grisaille, but with natural flesh tints.

The main subject is the Issue of Man and Beast from the Ark after the Deluge.
By Jean Courtois. Signed : "J. C."
French. Middle of XVI Century.

268. Large Oval Dish of Limoges Enamel painted in colours.

The design of the centre shows Apollo and the Muses at the Castalian Fount. In the air are Loves bearing crowns of golden laurel, and a flying Pegasus.

By Martial Courtois or Courteys. Signed : "M. C."

Examples of this rare master are also to be found in the Waddesdon Bequest Collection at the British Museum.

French. Second Half of XVI Century.

269. Removed to Case A, Gallery XIV. *See* No. **41.**

270. Large Oval Dish of Limoges Enamel painted in grisaille.

Probably by Penicaud III.

The design of the centre is adapted from Raphael's fresco "The Triumph of Galatea" in the Villa Farnesina in Trastevere at Rome.

French. Second Half of XVI Century.

271. Cocoa-nut Cup, with stem and mounts of silver gilt, in the Later Renaissance Style.

German. Late XVI Century.

272. Removed to Gallery X. *See* No. **76.**

273-277. Transferred to Case N.

278. Plate of Limoges Enamel painted in colours, and heightened in parts with coloured foil, beneath the translucent enamel.

The Month of May, typified by a Concert of classically draped figures in a garden.

French. Middle of XVI Century.

279. Ewer. Enamel on Copper.

Venetian. (Under Oriental influence.) Early XVI Century.

280. Circular Dish. Enamel on Copper.

Venetian. (Under Oriental influence.) Early XVI Century.

281. Plate of Limoges Enamel, painted in grisaille, with natural flesh tints.

Scene from the Legend of Cupid and Psyche. Round the outer rim is a border of arabesques through which Cupids sport.

French. Middle of XVI Century.

282. Double Mazer Bowl formed of hard wood, with silver-gilt mounts in the late Gothic Style, and a top decorated with translucent enamel.

German. XVI Century.

283 & 284. Transferred to Case N.

285. Small Pricket Candlestick, with moveable feet, fashioned of copper bearing traces of gilding, and decorated with champlevé Enamels showing the Arms of Castile—Sicily—Aragon.

French. XIV Century.

286-288. Transferred to Case N.

289. Plaque of polychromatic enamelled earthenware with a relief showing a Man and a Woman embracing. Of the class formerly distinguished as Hirschvogl Ware.

Nuremberg. Second Half of XVI Century.

290. Oval Dish of Palissy Ware (*Pièce Rustique*).

Decorated in relief with a water-snake, river-fish, and shells on a ground of dark blue.

French. Second Half of XVI Century.

291. Small Model, in polychromatic enamelled earthenware, of a Stove. Subject of the principal relief Dives and Lazarus. Of the class formerly distinguished as Hirschvogl Ware.

Nuremberg. Second Half of XVI Century.

292. Circular Plaque of Palissy Ware, showing, in low relief, the Deliverance of Andromeda. This is a subject utilized by Palissy in many different ways, and on many different objects.

French. Second Half of XVI Century.

---

543. Pewter Dish adorned with emblematic figures, strapwork, and arabesques in relief.

In the centre a medallion of Mars. Around the outer edge are representations of the four continents and of famous conquerors. Around the inner margin Bellum, Pax, Invidia, and Abundantia.

School and manner of François Briot of Montbéliard.

French. About 1600.

576. Small Casket of leather, stamped and partly gilt. The mounts are of bronze.

French. Early XVII Century.

580. Salt-Cellar and Cover of silver, repoussé, chased, and gilt.

The elaborate decoration is characteristic of the later German Renaissance.

Augsburg. Late XVI Century.

584. Bronze Bust of a Bearded Man in a cuirass of antique fashion.

Italian. Middle of XVI Century.

CASE G.

COINS AND MEDALS, PLAQUETTES, IVORIES, AND BOXWOOD CARVINGS OF THE XIVth, XVth, XVIth, XVIIth, AND XVIIIth CENTURIES.

293. Morse, or Clasp, in gilt metal, for the Cope of a Bishop.

The Virgin and Child between Angels.
German. XV Century.

294. Circular Plaque. Translucent enamel in colours on gold.

The "Pietà," or Dead Christ supported on the knees of the Virgin.
Italian. About 1500.

295. Silver Reliquary, decorated at the four angles with full-length figures of angels and ornamental work in translucent enamel.

The Head of Christ in the centre is of amber. This reproduces more or less faithfully a consecrated type of a much more archaic character.
French or Spanish (?). Middle of XV Century.

296. Circular Plaque or Boss of bronze, repoussé and gilt.

The Chariot of the Sun preceded by Dawn.
Italian. XVI Century.

297. Votive Offering.

A relief of the Virgin and Child in translucent enamel on repoussé gold, framed in a rich border of metalwork decorated with precious stones and pearls, and with an outer border of floral and foliated work pierced, chased, and partly gilt. The enamel relief is North Italian in style. A very similar piece is in the Pierpont Morgan collection, at present on loan at the Victoria and Albert Museum.
Italian. Second Half of XV Century.

298. Case of Silver, decorated with designs, in niello, of Cupids and arabesques.

Italian. Second Half of XV Century.

299. Circular Plaque, of metal, cast, chased, and gilt.

A Mythological Subject unknown, executed in high relief. The style recalls that of Antonio Pollajuolo and his workshop.
Florentine. Second Half of XV Century.

300. Niello on shaped plaque of silver.

The Virgin and Child between two Angels
Florentine. Second Half of XV Century.

301. Plaque of Glass, painted and gilt.

St. Jerome in Penitence.
North Italian. Late XV or Early XVI Century.

302. Gilt Bronze Plaquette. The Virgin and Child in an ornate niche placed on a terrace bordered by a balustrade. Surrounding and completing the group is a numerous company of boy angels. The main influence suggested is that of Bertoldo di Giovanni, the pupil and assistant of Donatello in his latest years.

By Moderno.
North Italian School. End of XV Century.

303. Engraved Metal Plaque. The Martyrdom of St. Sebastian.

German (?). Second Half of XV Century.

304. Pax of Silver, with the "Pietà," or Dead Christ supported on the knees of the Virgin, in niello. The framework—in the style of the Earlier Italian Renaissance—is of repoussé silver and gilt metal.

North Italian. End of XV Century.

305. Gilt Bronze Plaquette. The Virgin and Child with two Angels.

By Moderno.
North Italian. Late XV or Early XVI Century.

306. Gilt Bronze Plaquette. The Virgin and Child between St. Jerome and St. Anthony. (*See* No. **331.**)

By Moderno. Signed "Hoc Opus Moderni C.C."
North Italian. Late XV or Early XVI Century.

307. Plaque of Glass, gilt and engraved.

The Nativity.
Italian. XIV Century.

308. Small Diptych of Ivory, painted and gilt. On the left wing the Descent from the Cross; on the right wing the Death of the Virgin.
French (?). About 1400.

309. Bronze Medallion (obverse only).

Louise de Savoie, Mother of François I.
Italian. Early XVI Century.

310. Bronze Medal (obverse only). François I, King of France, represented in early manhood, wearing armour and the Cap of State.
Italian. Early XVI Century.

311. Bronze Medal. Obverse: Louis XII, King of France. Reverse: Anne de Bretagne, his Queen.
The design is ascribed to Jean Perréal.
French. Dated 1499.

312. High Relief in Bronze. Profile Portrait of Louis XII, King of France. An exactly corresponding piece, which the Wallace Collection does not possess, represents Anne de Bretagne, Consort of Louis XII. An example of the latter (slightly touched with gilding) is in the British Museum.
Probably from the design of the court painter, Jean Perréal.
French. About 1500.

313. Bronze Medal. Obverse: Philibert le Beau of Savoy. Reverse: Marguerite d'Autriche, his Consort.
By Jean Marende of Bourg.
Italo-French School. Early XVI Century.

314. Bronze Medal. Lorenzo de' Medici, called the Magnificent.
By Niccolò di Forzore Spinelli, known as Niccolò Fiorentino.
Florentine. Late XV Century.

315. Bronze Medal. Marinus le Pigny. No reverse.
Signed: "P. Robinet Medicus faciebat." Dated 1621.
French. XVII Century.

316. Bronze Plaquette. The Presentation in the Temple. By Moderno.
North Italian. Late XV or Early XVI Century.

317. Bronze Plaquette. Hercules and the Nemæan Lion. By Moderno.
North Italian. End of XV or early XVI Century. Closely imitated from the reverse of a Syracusan gold coin of the end of the fifth century B.C.

318. Low Relief in Bronze. The Madonna and Child.
By a sculptor of the later School of Donatello.
Florentine or *Paduan.* Middle of XV Century.

319. Bronze Plaquette. Meleager and the Calydonian Boar (?).
By Bartolommeo Melioli of Mantua. B. 1448. D. 1514.
North Italian. End of XV Century.

320. Bronze Plaquette. A Military Trophy.
Italian. Early XVI Century.

321. Bronze Bas-Relief. The Virgin and Child.
Later School of Donatello. A precisely similar relief is in the Kaiser-Friedrich-Museum, Berlin, where it is ascribed to Donatello himself. There is another example of this plaque, of gilt bronze, in the Gustave-Dreyfus Collection at Paris, also ascribed to the master himself. An old terra-cotta of the same subject is in the Louvre. See *Molinier: Les Plaquettes*, No. 64, Vol. I.
It appears probable that the great Florentine master is responsible for this fine design, so wholly in his later manner; but he can hardly be credited with its refined rather than forcible elaboration in bronze.
Florentine or *Paduan.* Middle of XV Century.

322. Pewter Medallion (formerly gilt).
Adolphe de Bourgogne. (B. — . D. 1540.) Dated 1528.
Grandson of Antoine, Grand Bâtard de Bourgogne; himself described as Seigneur de Beures, Vere et Vlissinghe.
Netherlandish (?). Second Half of XVI Century.

323. Medal of Gilt Bronze. Henry II of France.

Obverse : Laureated portrait of the king. Reverse : The Chariot of Victory.

French. Second Half of XVI Century.

324. Medal. François, Duc de Valois, Comte d'Angoulême, (afterwards François I, King of France), at the age of 20. Reverse : That prince's Device of the Salamander.

By Giovanni Candida. (B. before 1450. D. after 1504.)
Roman School. Dated 1504.

325. Treble Thaler of Gilt Bronze, in very low relief.

Obverse : The Emperor Maximilian I. on Horseback. Reverse : The Escutcheons of the Imperial House.

German. Dated 1509.

326. Bronze Medal. Charles V, Emperor of Germany and King of Spain.

Obverse : Profile portrait of the monarch in Imperial robes, with the orb and sceptre. Reverse : The Imperial Eagle holding a shield on which are the Arms of Spain.

Inscription : " Pius Invictus."

By Hans Reinhardt, of Leipzig.

German. Dated 1537.

327. Bronze Medal. Cosimo de'Medici, " Pater Patriæ."

(Attributed by Armand and Heiss to Michelozzo Michelozzi ; by Friedländer to Niccolò Fiorentino.)

Florentine. Middle of XV Century.

328. Bronze Medal. Leonora Altoviti. Obverse only.

In the style of Niccolò Fiorentino.

Florentine. Second Half of XV Century.

329. Circular Bronze Plaquette. The Judgment of Paris.

By the Monogrammist " IO. F.F." ; by E. Molinier identified with Giovanni delle Corniole, but more recently by Dr. Bode with Gian Francesco di Boggio, who worked in Bologna about 1540. The latter date appears somewhat late for the style of the plaquettes in question, seeing that they retain something of the style of the earlier Renaissance.

North Italian. First Half of XVI Century.

330. Bronze Plaquette (apparently taken from an engraving on rock crystal).

The Virgin and Child with Angels and Cherubim.

Venetian or *Paduan.* About 1500.

331. Bronze Plaquette. The Virgin and Child between St. Jerome and St. Anthony. (*See* No. **306.**)

By Moderno. Signed " Hoc Opus Moderni C.C."

North Italian. Late XV or Early XVI Century.

332. Bronze Medal. Catterina Riario Sforza, Ruler of Forli. Obverse : Profile portrait. Reverse : Victory in a chariot drawn by winged horses.

Probably by Domenico Cennini. (B. 1452. D. 1504.)
(This example is a modern reproduction.)

Florentine. End of XV Century.

333. Bronze Medal. Obverse: Isabella, Consort of the Emperor Charles V. Reverse: The Three Graces, with the inscription, "*Has habet et superat.*" It is upon this medal that Titian based his posthumous portrait of the Empress, now in the Prado Museum at Madrid.

Italian. First Half of XVI Century.

334. Bronze Medal. Desiderius Erasmus, of Rotterdam, the famous Humanist and Philosopher.

Netherlandish. Dated 1519.

335. Bronze Medal. Mary Tudor, Queen of England.

By Jacopo da Trezzo. (B. 1515. D. 1587.)
Italian. Second Half of XVI Century.

336. Bronze Medal. Isotta Atti da Rimini (mistress and afterwards consort of Sigismondo Pandolfo Malatesta).

By Matteo de'Pasti.
North Italian. Dated 1446.

337. Bronze Medal. Obverse: Maximilian, Archduke of Austria. Reverse: Mary of Burgundy, his Consort.

By Giovanni Candida. (B. before 1450. D. after 1504.)
Roman School. Second Half of XV Century.

338. Bronze Medal. Charles the Bold, Duke of Burgundy.

By Giovanni Candida. (B. before 1450. D. after 1504.)
Roman School. Second Half of XV Century.

339. Bronze Medal. Gonsalvo III as Dictator.

Obverse: Profile Portrait. Reverse: A Battle of Naked Men outside a fortified town.
Italian. First Half of XVI Century.

340. Bronze Medal. Andrea Carrafa, Count of San Severino.

Obverse: Profile portrait in a helmet of quasi-classic fashion. Reverse: A shield flanked with a sword and a scourge. Legend: "Virtus conteret contraria."
Italian. Late XV or Early XVI Century.

341. Bronze Medal. Charles VIII, King of France.

Italian. Late XV Century.

342. Bronze Medal. Alfonso V. of Aragon, King of Naples.

By Cristoforo di Geremia, of Mantua.
North Italian. Middle of XV Century.

343. Medal of gilt bronze. Gianfrancesco Gonzaga, Marquis of Mantua.

By Pisano of Verona, called Pisanello (his true name being, according to recent discoveries, Antonio and not Vittore Pisano). (B. 1380. D. 1451 or 1452.)
North Italian. First Half of XV Century.
(The authenticity of this example is questioned.)

344. Bronze Medal. Sigismondo Pandolfo Malafesta. Tyrant of Rimini.

By Matteo de'Pasti.
North Italian Dated 1446.

345. Bronze Medal. Giovanni Gozandini of Bologna.

Florentine. End of XV Century.

346. Bronze Medal. Pope Adrian VI (Adrian Florent of Utrecht, in Holland). Obverse only.

Italian. Date of this Pope's accession 1522.
This is slightly larger than the finest extant examples of this medal, and less perfect in chasing and finish.

347. Bronze Medal. Henry IV, King of Castile and Leon.

Obverse: The King enthroned. Reverse: The Arms of the two Kingdoms.
Spanish. XV Century.

348. Bronze Medal, gilt. "Antoninus Pius Augustus."

Obverse: Laureated head of youthful Emperor. Reverse: Amor leaning on a skull and a man weeping; with the inscription, IO SON FINE, and the date 1466. The medallist's own portrait medal has this same reverse, which was no doubt devised for it, and used again in the present instance.
By Giovanni Boldù.
Venetian. Second Half of XV Century.

349. Bronze Medallion. (Obverse only.) Cast from the Seal with this same design.

Mary of Burgundy hawking.
Burgundian or French. Second Half of XV Century.

350 & 351. Bronze Plaquette. The Virgin and Child.

By a sculptor of the School of Donatello.
Florentine or *Paduan.* Second Half of XV Century.

352. Bronze Plaquette. The Crucifixion.

By Moderno.
North Italian. Late XV or Early XVI Century.

353. Medal of gilt bronze. King Philip II of Spain.

Obverse: Portrait of the King in youth. Reverse: Atlas supporting the Globe.
Flemish. Dated 1557.

354. Medallion - Pendant. Obverse: King Charles I of England. Reverse: Queen Henrietta Maria.

Signed: "Rawlins."
English. About 1630.

355. Medal of gilt metal mounted as a cap ornament.

Portrait of Jobst Truchsess.
Probably by the Augsburg Medallist M. Gibel. Inscription on reverse: *Ut. Di. Volvistis. Habebo. Weczhausen. M.D. XXXIIII.* obverse: *Anno etatis anis* (*sic*) *LXIIII Jobst Truchsesius L.C. I.O.*
German (Augsburg?). Dated 1534.
The hone-stone model for this medal is preserved in the British Museum.

356. Silver Medal. Otto Heinrich, Count Palatine and Elector.

Obverse : Profile Portrait in contemporary costume. Reverse : A Coat of Arms.
German. Dated 1556.

357 & 358. Silver Coins of Velia (Italy).
Obverse : Pallas. Reverse : A Lion.
Lucania. IV Century B.C.

359. Silver Coin of Corinth.

Obverse : Pallas. Reverse : Pegasus.
Greek. IV Century B.C.

360 & 361. Silver Coins of Neapolis (Naples).

Obverse : Parthenope. Reverse : A Man-headed Bull crowned by Victory.
Campania-Magna Græcia. IV Century B.C.

362. Silver Coin. Modern imitation of an antique purporting to be Syracusan. Both the obverse and reverse show profile heads of divinities, as in no authentic example.

363. Commemorative Silver Medal. Antoine Gobeau.

Reverse : the inscription "Évêque de Vence, M. 1672—" with a recumbent figure of Faith.

364. Commemorative Silver Medal. Antoine le Maistre.

Reverse : the inscription "Advocat. M. 1658—" with a recumbent figure of Fame.
French. Middle of XVII Century.

365. Medal of gilt bronze. Charles IX, King of France.

French. Dated 1572. (The year of the Massacre of St. Bartholomew's Day.)

366. Bronze Medal. An Italian Lady, unknown. Obverse only.

Style of Alessandro Vittoria. (B. 1525. D. 1608.)
Italian. Middle of XVI Century.

367. Bronze Medal. Giovanni Battista Castaldo.

Obverse : Profile Portrait in quasi-antique style. Reverse : Castaldo delivers Dacia.
Italian. Middle or Second Half of XVI Century.

368. Bronze Medal. Marchese Gianfrancesco Trivulzio of Milan.

Obverse : Profile Portrait in quasi-antique style. Reverse : The Birth of Venus, with the legend : "*Fui, sum, et ero.*"
Italian. First Half of XVI Century.

369. Bronze Medal. Marchese Gianfrancesco Trivulzio of Milan.

Identical with No. **368.**
Italian. First Half of XVI Century.

370. Bronze Medal. François, Duc de Guise.

Obverse : Profile Portrait. Reverse : Nude Female Figure holding a Sword and Compass.

French. Dated 1566.

371. Bronze Medal. Fabio Visconti.

Obverse : Profile Portrait, bareheaded in armour. Reverse : Mars enthroned in the clouds hands a sword to a kneeling man. Legend.

By Pastorino de' Pastorini of Siena. (B. 1508. D. 1592.)

Sienese. Middle of XVI Century.

372. Bronze Medal. Niccolò Pietro de' Boni.

Italian. Dated 1528.

373. Gilt Bronze Medal. Johann-Friedrich, Elector of Saxony.

German. Dated 1535.

374. Lead Medal. The Emperor Charles V in early manhood.

In the collection of the late Mr. George Salting (now bequeathed to the Victoria and Albert Museum) is a very fine specimen of this medal in silver.

This medal was struck in the year 1521 from a design furnished by Albrecht Dürer. It was destined to commemorate the projected meeting of the Diet in that year, and the first visit to Nuremberg of the young Emperor. Both the meeting and the visit of Charles V were eventually postponed in consequence of the appearance of the Plague in that city.

German. Early XVI Century.

375. Medallion of lead (a late casting). Elisabeth Kreler at the age of 47.

By Hans Kels.

German. Middle of XVI Century.

376. Bronze Medal. Elisabetta Montefeltre, Duchess of Urbino.

Obverse : Profile Portrait. Reverse : A recumbent female figure on which a Comet darts flame, with the inscription : "Hoc fugienti fortunæ dicatis."

By Adriano Fiorentino. (B. (?) D. 1499.)

Florentine. End of XV Century.

377. Silver Medal. Marguerite de Foix, Marquise de Saluces (sister of Gaston de Foix).

Reverse : An Escutcheon hanging from a bare uprooted tree.

Signed with a monogram made up of the letters J. J. C. (Januae Johannes Clot).

French. Dated 1616.

378. Bronze Medal. Virgilio Malvezzi.
By Sperandio of Mantua.
Dated 1479. (Modern reproduction.)

379. Commemorative Medal.
St. Elizabeth of Hungary. Died at Marburg in 1231.
German. First Half of XVI Century.

380. Shaped Bronze Plaquette (for the Pommel of a Sword Hilt).
Horatius Cocles defending the Bridge.
By the Monogrammist "IO. F.F." (*See* No. **329.**)
North Italian. First Half of XVI Century.

381. Shaped Bronze Plaquette (for the Pommel of a Sword Hilt).
Mucius Scævola before Lars Porsenna.
By the Monogrammist "IO. F.F." (*See* No. **329.**)
North Italian. First Half of XVI Century.

382. Bronze Medal. Paduan imitation of the antique.
Obverse: A seated female figure "Pietas." Reverse: A Sacrifice.
Italian. Early XVI Century.

383. Medal commemorating the Martyrdom of Johannes Huss, in 1415.
German. XVI Century.

384. Bronze Medal. William IV, Prince of Orange, with Queen Anne of England.
Obverse: The two Profile Portraits together, that of the Queen being on the inside. Reverse: In a circle round the Lion of England the Shields of the Seven Provinces, with an inscription to this effect: "Stadhoulder, Admiral, and Captain-General of Seven Provinces."
Dutch. Early XVIII Century.

385. Bronze Medal. Louis XIII of France.
Obverse: Laureated Portrait of the King in youth. Reverse: The Central Pavilion of the Luxembourg.
French. Dated 1624.

386. Commemorative Silver Medal.
Attempted Assassination of the Prince of Orange.
Dutch. Dated 1582.

387. Commemorative Silver Medal. Pierre Bayle.
Reverse: The inscription "*Professeur en Philosophie, M. 1706.*"
French. Beginning of XVIII Century.

388. Commemorative Silver Medal. David Blondel.
Reverse: "*Professeur en Histoire, M. 1655,*" with a recumbent figure of History.

389. Commemorative Silver Medal. Gilles Ménage.
Reverse: The inscription "*De l'Académie de la Crusca; M. 1692,*" with a recumbent figure of History.
French. End of XVII Century.

390. Commemorative Silver Medal. Olivier Patru.

Reverse: The inscription "Avocat et Doyen de l'Académie Française, M. 1681," with a recumbent figure of Fame.
French. Late XVII Century.

391. Medal of gilt bronze. Louis XIII of France.

Reverse: A Ship in troubled water, with the legend "*Absque tuis staret inanis aquis.*"
French. First Half of XVII Century.

392. Large Bronze Medallion. Henry IV, King of France, and Marie de Médicis, his Queen.

By Guillaume Dupré.
Signed: G. Dupré, 1605.
French. First years of XVII Century.

393. Medal of gilt bronze. Obverse: Louis XIV. Reverse: Anne d'Autriche.

By Jean Warin. (B. 1604. D. 1672.)
French. Dated 1643.

394. Large Bronze Medallion. Louis Quatorze in early manhood.

By Bertinet.
French. Second Half of XVII Century.

395. Bronze Medal. Armand Duplessis, Cardinal de Richelieu.

By Jean Warin. (B. 1604. D. 1672.)
French. Dated 1631.

396. Medal of gilt bronze. Maréchal de Toyras.

By Guillaume Dupré. The fact that this master also signed "Georgius" has led to the assumption in some quarters that there were two medallists, Guillaume and Georges Dupré. There would appear to be no reasonable doubt, however, that all the famous medals classed under the name of Dupré are by the same hand. The supposition is under the circumstances a legitimate one that Dupré was called Georges-Guillaume, and sometimes signed with the first of these two names.
French. First Half of XVII Century.

397. Metal Plaquette. Charles I, King of England.

By N. Briot.
French. XVII Century.

398. Large Bronze Medallion of oval shape, in a mount of gilt bronze of Louis-Quatorze type. Probably Marie-Thérèse d'Autriche, Consort of Louis Quatorze (?).

French. Second Half of XVII Century.

399. Bronze Medallion of oval shape. Girolamo Scotti.

By Antonio Abondio, of Milan. (B. 1538. D. 1591.)
Italian. Late XVI Century.

400. Metal Plaquette in high relief. A male figure in the costume of the middle of the XVI Century, enthroned with the emblems of Aesculapius (?), the cock and the snake. In the left hand burns an upright flame.
German. Middle of XVI Century.

401. Bronze Medallion. Marie de Médicis, Queen of France (with inscription in reverse).
By Guillaume Dupré.
Signed : G. Dupré, F. 1624.
French. First Half of XVII Century.

402. Medal of gilt bronze. Charles d'Albert, Duc de Luynes.
French. Dated 1621.

403. Medal of gilt bronze. Obverse : Henri Quatre and Marie de Médicis, his Consort. Reverse : The same personages as Mars and Pallas (or Venus Victrix ?), with the Dauphin as Cupid. The presence of the Love-god would appear to suggest that the Queen here fills the more appropriate part of Venus.
By Guillaume Dupré.
Signed : G. Dupré 1603.
French. Beginning of XVII Century.

404. Large Bronze Medallion. Henri IV as Mars and Marie de Médicis as Pallas (or Venus Victrix ?), with the Dauphin as Cupid. (*See* No. **403**.)
By Guillaume Dupré.
French. First Years of XVII Century.

405. Medal of gilt bronze. Antoine Ruzé, Marquis d'Effiat.
French. Dated 1629.

406. Bronze Medal. Louis XIV in youth. Laureated Portrait in classic costume. No reverse.
Probably by Jean Warin. (B. 1604. D. 1672.)
French. Middle of XVII Century.

407. Commemorative Medal. William the Silent, Prince of Orange.
Dutch. XVII Century.

408. Deity or Idol carved in wood, in the style of the later French Renaissance, but with some general resemblance in form to an Egyptian Goddess. It bears the cypher of Diane de Poitiers, and is perhaps a fanciful representation of the famous mistress of Henri II. as an exotic divinity.
French. Second Half of XVI Century.

409. High Relief in wood, painted and varnished.
The Betrayal of Christ.
German. XVI Century.

410. Tobacco Grater of carved ivory.
A Man holding a Serpent.
Netherlandish. XVII Century.

411. Tobacco Grater of carved wood, ornamented with fantastic Mythological Figures and Arabesques.

French. Style and Period of Louis Quatorze.

412. Ivory Handle of a walking cane.
A Fabulous Lion-headed Monster, with a coat of arms of engraved gold on its breast.
Italian (?). XVII Century.

413. Profile Portrait carved on ivory in high relief.
French (?). Early XIX Century.

414. Tobacco Grater of carved ivory.
An Amour of Jupiter abetted by Cupid.
Style of the Late German Renaissance.
Augsburg (?). About 1600.

415. Miniature Statuette of a Child, in ivory, partly tinted and gilt.
Flemish. XVII Century.

416. Box-Wood Medallion carved in relief.
(Personage not ascertained.)
Branded on the back :

German. XVI Century.

417. Box-Wood Medallion carved in relief.
(Personage not ascertained.)
Branded on the back similarly to No. **416.**
German. XVI Century.

418. Box-Wood Medallion carved in relief.
The Infante Ferdinand of Spain.
Branded on the back similarly to No. **416.**
German. XVI Century.

419. Box-Wood Medallion carved in relief.
(Personage not ascertained.)
Branded on the back similarly to No. **416.**
German. XVI Century.

420. Box-Wood Carving in relief, mounted on satin.
Two German Gentlewomen in profile.
German. XVI Century.

421. Box-Wood Carving in relief, mounted on satin.

Two German Gentlewomen in profile.
German. First Half of XVI Century.

422. Ivory Carving in high relief.

Bathsheba and King David.
Signed at the base: "Giovanni Fiamingo a Vasazio" (Warsaw ?).
Flemish. Late XVII Century.

423. Box-Wood Carving. The Virgin in adoration before the Infant Christ.

In an ornate framework of Late Renaissance type.
Dated, "*in Augusto 1572.*"
It bears inscriptions in Latin, French, Italian, and Spanish.
From the design of the French draughtsman and engraver of decorative designs, (*ornemaniste*), Étienne de Laune, (B. 1519. D. 1583.) He worked at one period of his career at Augsburg, where this carving was probably executed.
Second Half of XVI Century.

424. Miniature Statuette of ivory on a base of ebony.

A Child blowing into a Shell.
Flemish. XVII Century.

425. Tobacco Grater of carved ivory.

The Fall of Phäeton.
The smaller piece attached shows Actaeon transformed by Diana.
German. XVII Century.

426. Rosary Bead of carved box-wood.
Inside are two minute reliefs: "Christ with Martha and Mary," and the "Noli me Tangere" ("Christ appearing to the Magdalen").
Flemish. Early XVI Century.

427. Rosary Bead of carved box-wood.

Inside are two minute high reliefs: "St. George and the Dragon" and "St. Hubert with the Stag."
Flemish. Early XVI Century.

428. Pear-Wood Case for a Book of Prayers.

Decorated with pierced Gothic tracery.
German. Early XVI Century.

429. Box-Wood Carving in high relief, in a frame of tortoise-shell and ebony.

Adam and Eve in Paradise.
Incised at the top is "Adam D."
German. XVII Century.

430. High Relief of carved ivory, with landscape background.

Pan teaching Apollo to play on the pipes.
German. XVII Century.

431. Diptych of ivory, partially painted and gilt, with scenes from the Passion of Christ.

Southern French. XIV Century.

432. Ivory Tablets carved in relief with figures of two of the Cardinal Virtues—Fortitude and Prudence.
German (*Augsburg*). End of XVI or beginning of XVII Century.

433. Ivory Mirror Case. (*See* also No. **434.**) A Mediæval Castle defended by Ladies yields to the amorous assault of besieging Knights.
French. XV Century (?).

434. Ivory Mirror Case (the corresponding half of No. **433**).
A Tournament of Knights in the presence of noble Ladies.
French. XV Century (?).
The authenticity of these two pieces (Nos. **433** and **434**) is by some connoisseurs called in question. They were, however, accepted by E. Molinier, and reproduced as works of importance, in his work on the Wallace Collection.

435. Diptych of ivory, carved in relief.
The first three divisions contains scenes from the life of the Virgin ; the fourth shows the Crucifixion and Entombment.
French. XIV Century.

436. Ivory Carving in high relief.
St. George and the Dragon.
South German. Late XV Century.

437. Diptych of ivory carved in high relief, with scenes from the Passion of Christ. A diptych of precisely the same style, and probably by the same hand, with scenes from the Life of the Virgin and the Life of Christ, is in the Vatican Library. (*Gazette des Beaux Arts*, May, 1905.) Other pieces of this same very rare and admirable type are in the Basilewski Collection at the Hermitage in St. Petersburg, in the collection of the late Mr. George Salting, bequeathed to the Victoria and Albert Museum, and in the general collection of that museum. (*Gazette des Beaux Arts*, November, 1905.)
French. Second Half of XIII Century.

438. Ivory Carving in relief.
The Man of Sorrows.
German. XVI Century.

439. Diptych of ivory carved in relief, with scenes from the Passion of Christ.
French. Late XIV Century.

440. Leaf of Diptych. The Crucifixion.
French. XIV Century.

441. Ivory Carving in high relief. One leaf of a Diptych.
Christ crucified between the Two Thieves.
French. XIV Century.
Molinier in "The Wallace Collection" designates this piece as "Late XIV Century ;" but both the simplicity of the architecture and the style of the figures denote the earlier part of the century. The types and style of the heads might suggest an English origin. The accomplishment shown is, however, greater than we find in English sculpture or carving of this period.
(*See* Plate No. **13.**)

Ivory Carving : Christ Crucified. French : XIVth Century.
H.=10·6 in. 26·9 cm.

442. Ivory Carving in relief, set in an ornate frame of silver gilt, in the *barocco* style.

Diana and Callisto.
German. About 1700.

443. Brooch or Medallion of bronze, enamelled and gilt.

In the centre a Phœnix (?) relieved on a ground of dark blue enamel. Round the projecting edge the legend enamelled in Gothic characters : "*Si ergo me queritis*" (*sic*).
German. XV Century.

444. Plaque, of gilt bronze, chased and engraved.

The Annunciation. The design is engraved on the metal, and relieved on a ground of blue enamel, studded with stars.
Florentine. First Half of the XV Century.

445. Medallion of Glass, painted, gilt, and engraved, with the Imperial Austrian Eagle on a shield surmounted by a a Crown, and encircled by the Golden Fleece.

Inscribed round the outer circle : "*Ex atavis aquila Imperii spectabile signum efficit Austriades undique conspicuos.*"
German. XVI Century.

446. Medallion of Glass, painted, gilt, and engraved, with the Arms of Spain on a shield surmounted by a Crown and encircled by the Golden Fleece.

Inscribed round the outer circle : "*Ferdinando Caesari Infanti Hispaniarum Clementiae decori.*"
German. XVI Century.

These medallions, Nos. 445 and 446, refer respectively to Charles V, King of Spain and Emperor of Germany, and to his brother, the Infant Ferdinand, afterwards, as his successor, Emperor of Germany. In the collection of Mr. Pierpont Morgan, temporarily exhibited in the Victoria and Albert Museum, is a famous hone-stone relief by Hans Daucher, showing the meeting on horseback of Charles V. and Ferdinand.

CASE H.

RELIEFS AND PORTRAITS IN COLOURED WAX OF THE XVIth, XVIIth, AND XVIIIth CENTURIES.

447. Relief in coloured wax. Full-face portrait of a Gentleman in a furred robe.

German (?). XVI Century.

448. High Relief in coloured wax. Dido lamenting the departure of Æneas. (Æneid. Lib. IV.)

Italian. Late XVI Century.

449. High Relief in coloured wax. Full-length portrait of Carl I., Grundheer von Altenthann (Nuremberg), (B. 1535. D. 1605), in an elaborate interior of Late Renaissance style. Signed, at base of column, "G.H." Inscribed "Aet 51," and dated 1587.

German. End of XVI Century.

450. High Relief in coloured wax. Judith with the Head of Holofernes.

Italian. Late XVI Century.

451. High Relief in coloured wax. Full-face portrait of a young Gentleman in a black costume and high black hat. (Companion to No. **453.**)

German. Second Half of XVI Century.

452. High Relief in coloured wax. The Magdalen washing the feet of Christ in the House of Simon the Pharisee.

Venetian. XVI (?) Century.

453. High Relief in coloured wax. Full-face portrait of a young Lady in a dress of crimson brocade and a close-fitting cap. She wears at her breast a magnificent Renaissance Jewel. (Companion to No. **451.**)

German. Second Half of XVI Century.

454. High Relief in coloured wax. Portrait (three-quarters) of an Italian Gentleman bald and wearing a beard.

Italian. XVI Century.

455. High Relief in coloured wax. Full-face portrait of a white-haired bearded man, called on the back "Lucas Cranach."

Italian. XVI Century.

456. High Relief in coloured wax. Susannah and the Elders. Style of late XVI Century; but the stuffs used in the costume of Susannah point to the late Seventeenth or Eighteenth.

Venetian. XVIII Century (?).

457. Relief in coloured wax. "Youth," represented by a beautiful young woman in semi-nudity. This and the corresponding miniature "Age" are probably intended as an admonition such as Ronsard and other French poets of the period addressed to fair ladies not to deny to the lover the enjoyment of Youth and Beauty while they were in bloom.

French. Second Half of XVI Century.

458. Relief in coloured wax. "Age" represented by a grey-haired wrinkled old woman. *See* the corresponding Relief "Youth" (No. **457**).

French. Second Half of XVI Century.

459. Relief in coloured wax. Gentleman of advanced years in a black costume.

Italian or Spanish (?). Second Half of XVI Century.

460. Relief in coloured wax. Profile portrait of a Noble Lady in a high ruff and green habit.

French or Italian. First Years of XVII Century.

461. Relief in coloured wax. Profile portrait of a Lady, with fair hair, in a black dress with red trimmings.

Venetian. (?) Second Half of XVI Century.

462. Plaque or Badge of enamelled metal. Portrait (full-face) of Joachim Ernest, Marquis (*Markgraf*) of Brandenburg.

German. First Half of XVII Century.

463. Relief in coloured wax, inscribed "*Ludovicus Vindocinensis Dux Merciri.*" Profile portrait of Louis, Duc de Mercœur, afterwards Duc de Vendôme.

French. Middle of XVII Century.

464. Relief in coloured wax. Profile portrait of a Lady of exalted rank, in green and red robes of great magnificence.

Italian. Late XVI Century.

465. High Relief in coloured wax, inscribed "Ludovicus Crainer, Magnus Crux Maltae (*sic*)." Full-face portrait of a richly attired personage wearing on his breast the Grand Cross of Malta.

German. Second Half of XVI Century.

466. Relief in coloured wax. Profile portrait of Benjamin Franklin (?).

French. Second Half of XVIII Century.

467. Coloured Relief in wax. Three-quarter length profile of a Lady with powdered hair, in an evening dress of yellow and green.

Italian (*Venetian*). Middle of XVIII Century.

468. Coloured Relief in wax. Three-quarter length, full face, of a Lady in an evening costume of primrose, pink green, and black, trimmed with Venetian point. She holds a letter.

Italian (*Venetian*). Middle of XVIII Century.

469. High Relief in coloured wax. Bust portrait of a Gentleman, full-face.

German (?). Second Half of XVIII Century.

470. High Relief in coloured wax. Portrait (three-quarters) of a Lawyer or Man of Letters.

Italian. XVI Century.

471. High Relief in coloured wax. Full-face portrait (supposed) of the Florentine painter Jacopo Carucci da Pontormo.

Italian. XVI Century.

472. Relief in coloured wax. Profile portrait of a Lawyer or Man of Letters.

Italian. Middle of XVI Century.

473. Coloured Relief in wax. S. Carlo Borromeo, Cardinal Archbishop of Milan. B. 1538. D. 1584. Canonized 1610.

Italian. Late XVI or early XVII Century.

474. Relief in coloured wax. Pope Benedict XIV. (Cardinal Lambertini of Bologna). Elected 17th August, 1740. Full-face portrait, in the act of blessing—after a portrait by the French painter Subleyras.

Italian. Middle of XVIII Century.

475. Relief in coloured wax. Profile portrait of an Italian Lady with red-gold hair, in a black and brown dress.

Italian. Second Half of XVI Century.

476. Relief in coloured wax. Profile portrait of a Gentleman in a white stock and black coat.

French. First Years of XIX Century.

477. Relief in coloured wax. Bust portrait, in profile of Frederick the Great, King of Prussia, in old age.

German. Late XVIII Century.

478. High Relief in coloured wax. Bust-portrait of a Gentleman, full-face, in powdered wig (apparently an Orator).

It has been stated that this is the portrait of Johann Caspar Lavater, celebrated as a pseudo-mystic and physiognomist, and also as the friend of Goethe.

French or German. Second Half of XVIII Century.

479. Relief in coloured wax. Profile portrait of a Lady in a white head-dress and pink wrapper.

German. Second Half of XVIII Century.

480. Relief in coloured wax. Peasant and Boy eating and drinking.

Neapolitan. XVIII Century.

481. Relief in coloured wax. Profile portrait of a Lady with powdered hair. Signed "Wüner Fecit 1787."

German. End of XVIII Century.

482. Relief in coloured wax. A Family eating and drinking.

Neapolitan. XVIII Century.

483. Relief in coloured wax. Toilet Scene. A Lady and her Lover, with a monkey mocking.

Italian (*Neapolitan* ?). XVIII Century.

484. Coloured Relief in wax. Cardinal Mazarin.

French or Italian. Middle of XVII Century.

493.—Relief in coloured wax. The Emperor Rudolph II., probably by ANTONIO ABONDIO.

492.—Companion Reliefs in coloured wax. Claude de Lorraine and Antoinette de Bourbon.

485. Relief in coloured wax. Pope Benedict XIV. (Cardinal Lambertini of Bologna). Profile portrait.

Italian. Middle of XVIII Century.

486. Relief in coloured wax. Profile portrait of Lady of high rank in court costume.

Florentine (?). Second Half of XVI Century.

487. Relief in coloured wax. Profile portrait of Lucrezia Farnese, daughter of Cosimo II, Grand Duke of Tuscany.

Florentine. Second Half of XVI Century.

488. Relief in coloured wax. Profile portrait of an Italian Gentleman in a black dress.

Italian. Second Half of XVI Century.

489. Relief in coloured wax. Profile portrait (according to inscription on back) of the third son of Cosimo I, Grand Duke of Tuscany.

Florentine. XVI Century.

490. Circular Relief in coloured wax, enclosed in a gilt bronze box adorned with arabesques. The Adoration of the Magi. The Virgin and the Wise Men are represented in the rich costumes of the German Renaissance, and in a fashion altogether unusual, the attire of the Virgin being peculiarly unorthodox. All these figures are obviously portraits.

South German. Second Half of XVI Century.

491. Relief in coloured wax. Noble Lady (full-face) in the costume and head-dress of North Italy.

Italian. First Half of XVI Century.

492. Companion Reliefs in coloured wax. Claude de Lorraine, First Duke of Guise, and his Consort, Antoinette de Bourbon. The style of ornamentation is still in essentials Gothic. The two reliefs are in the original leather case bearing the monograms of the Duke and Duchess. This is the earliest wax relief in the collection.

French. First Half of XVI Century.
(*See* Plate No. **14.**)

493. Relief in coloured wax. Profile portrait of Rudolph II (1552–1612), Emperor of Germany.

Probably by Antonio Abondio, medallist and modeller in wax. (B. 1538. D. 1591.)

Italian. Second Half of XVI Century.
(*See* Plate No. **14.**)

494. Coloured Relief in wax. Profile portrait of Giovanna d'Austria, Consort of Francesco, Grand Duke of Tuscany, and Mother of Marie de Médicis, Queen of France.

Italian. Second Half of XVI Century.

495. Relief in coloured wax. Profile portrait of a Noble Lady. Enclosed in a metal case engraved with the motto, "*Me piu caro morir che viver senza (te)*,"—"Rather would I die than live without thee"—and the Arms of Sicily-Castile.

Italian. Second Half of XVI Century.

946. Coloured Relief in wax in a frame of lapis lazuli and ebony. Profile portrait of a Lady.

Italian. End of XVI Century.

497. Relief in coloured wax. Profile portrait of a Lady of high rank, with fair hair elaborately dressed. The projecting lower lip suggests that we have here a princess of the Hapsburg family.

German (?). Second Half of XVI Century.

CASE J.

METAL WORK OF THE XIIth, XIIIth, XIVth, XVth, XVIth, AND XVIIIth CENTURIES.

498. The "Bell of St. Mura." This bell is of Irish work and in its origin of the VII Century. It shows rare Celtic ornamentation of the IX and XI Centuries, and at the top some Gothic work of the XIII Century. The legend is that it descended from the skies, ringing loudly, on the spot where once stood the Abbey of Fahan, in Innishowen, County Donegal, founded in the VII Century by St. Mura, or Muranus. For centuries this Abbey was noted as the depository of various valuable objects which were held in especial veneration by the people. Among these were several curious manuscripts written by St. Mura, his crozier, and this shrine and bell. The shrine was once in the possession of Lady O. Fitzgerald, and has passed through the Londesborough and Spitzer Collections.

499. The so-called "Horn of St. Hubert." The outer case of this curious relic shows carving and metal work of the XIV, XV, and XVI Centuries.

Probably of German origin.

500. Clasp or Medallion, of gilt bronze, having in the centre a shield of champlevé enamel strewn with fleurs-de-lys.

Limoges. XIII Century.

501. Plaquette of steel, embossed, chased, and partly gilt.

A recumbent Nymph in a cartouche supported by young Satyrs.
Milanese. First Half of XVI Century.

502. Finial or Ornament of silver, wrought and engraved. Use unknown.

French. XVII Century.

503. Clasp of a lady's bag (*escarcelle*), in iron, carved, wrought, and partially gilt. The elaborate decoration shows the Italian Renaissance in its maturity.

Italian. About Middle of XVI Century.

504. Seal of engraved steel.

The Armorial Bearings display the Royal Crown of France above the Medici Arms and the Fleurs-de-lys. This combination points to Marie de Médicis, Queen of France.
French. XVII Century.

505. Clasp for a lady's bag (*escarcelle*), in iron, wrought and partially gilt.
Italian. About Middle of XVI Century.

506 & 507. Book Clasps of silver, pierced, chased, and engraved.

French. XVII Century.

508. Silver Collar of Office, with links composed of masses of semi-realistic oak leaves and acorns sheltering modelled figures of a pheasant (?), a horse, a stag, a knight with sword uplifted, and a griffin; these ornamental links alternating with others of plain and massive design. It is known as "*Le Collier du Roi de l'Arc*," and would appear to have been worn by the successive "Kings" or "Constables" of a civic Confraternity of Archers existing in a Netherlandish city. The earliest of the plaques attached are dated respectively, 1419, 1429, and 1499; the rest range through the XVI, XVII, XVIII, and XIX Centuries to 1826. The collar itself is of Netherlandish workmanship, and dates from the second half of the XV Century. It is believed to have come from Gorcum (or Gorinchem) in Holland.

509. Engraved Metal Plate by H. A., dated 1576. The main subject, "The Head of St. John the Baptist brought to Herod," is adapted from a woodcut by Hans Sebald Beham.

Swiss. Second Half of XVI Century.

510. Oval Plaque of silver, repoussé, and chased.

Vulcan surprising Mars and Venus, in the presence of the Gods, who look down from Olympus.
German. First Half of XVII Century.

511. Watch in case of gilt metal, pierced and chased, with elaborate Renaissance designs.

Signed "François Deroches."
French. Late XVI Century.

512. Dial of silver, with engraved decoration. (*See* No. **533.**)

Signed " Butterfield à Paris."
French. Early XVIII Century.

513 to 530. Case of Instruments of gilt metal and steel, chased, engraved, and elaborately ornamented in the style of the late German Renaissance. These are Artillery Instruments, for measuring cannon-balls &c.; and a Gunner's Level (quadrant).

Signed (inside the compasses): "C. T. D. E. M.—1617." *i.e.*, C. T., Dresden, Electoralis Mechanicus.
German (*Dresden*). Early XVII Century.

531. Dial and Case of gilt metal, decorated with elaborate interlaced arabesque designs.

Inscribed "Christophorus Schissler Faciebat, Augusta Vindelicorum, Anno Domini 1575."
Augsburg. Second Half of XVI Century.

532. Hexagonal Table Clock of gilt metal, decorated with engraved designs of warriors and female figures framed in architectural niches.

Stamped on the bottom: " E. Valeran, Paris," with the Royal Crown of France and Fleur-de-lys.
French. Second Half of XVI Century.

533. Dial of brass, with engraved decoration. (*See* No. **512.**)

Signed: " Butterfield à Paris."
French. Early XVIII Century.

534. Ring, Rosary, Beads, and Cross, of steel, damascened with arabesques in gold and silver.

Spanish (?). XVI Century.

535. Knife Sharpener in carved steel, surmounted by a silver acorn.

German (?). XVII Century.

536. Small Roman Lamp of bronze, with a head of Phoebus darting rays.

537. Pommel of Sword Hilt containing two plaquettes, "The Judgment of Paris" and "The Triumph of Ariadne at Naxos."

By the Monogrammist " IO. F. F." (*See* No. **329.**)
North Italian. First Half of XVI Century.

538. Dish of Steel richly damascened with gold.

Spanish or French. About Middle of XVII Century.

539. Sacerdotal Flabellum (Fan) of gilt metal, with geometrical and floral decorations in the Gothic style of the XIV Century.

The companion piece from the Basilewski Collection, is in the

Museum of the Hermitage at St. Petersburg. Objects of this type and period are of the greatest rarity.
French. XIV Century.

540. Bronze Base of Candlestick, engraved and inlaid with silver.

Mesopotamian work. Early XIV Century.

541. Pommel of Sword Hilt containing two plaquettes, "An Allegory of Triumph and Peace," and "The Judgment of Paris."

By the Monogrammist "IO. F. F." (*See* No. **329.**)
North Italian. First Half of XVI Century.

542. Ornamental Disc of Pewter.

In the centre the Coat of Arms of the Burckhardts of Bâle, with the date 1652. The corresponding Coat of Arms is that of the lady who espoused the Burckhardt of that date.
The rude decoration shows medallions with warriors in armour of classic type.
Swiss. XVII Century.

543. Removed to Case F.

544. Pewter Dish adorned with arabesques in relief.

German. XVI Century.

545. Pair of Plain Steel Snuffers.

XVI Century (?).

546. Ornamental Lock of iron, forged, repoussé, and chased, with the Royal Crown and Lilies of France.

French. Second Half of XVI Century.

547. Ornamental Key of carved and wrought steel, surmounted by a Coat of Arms.

French. Period of Louis Quatorze.

548. Winged Lion of bronze.

German (?). XIII Century.

549. Miniature Effigy in gilt bronze of a Dead Warrior covered by his shield.

French. XIII Century.

550. Small Ornament in bronze cast and partially gilt.

A Mask upheld by Marine Deities.
Venetian. Middle of XVI Century.

551. Oval Relief of bronze, cast and chased, showing Ganymede carried off by Jove's Eagle. Very similar in design to a small plaquette by Giovanni Bernardi di Castel Bolognese, but of much finer workmanship.

Italian. Second Half of XVI Century.

552. Ornamental Key of steel elaborately carved and chased.

The top composed of coupled chimæras divided by masks.
French. Second Half of XVI Century.

553. Seal of gilt bronze. A winged genius, adapted from an antique model, draped and garlanded, and inserted in a voluted base.

Italian. XVII Century.

554. Key of carved and wrought steel, partially gilt.

French. Period of Louis Quatorze.

555. Ornamental Key of carved and wrought steel, surmounted by a Ducal Crown.

French. XVII Century.

556. Ornamental Key of carved and wrought steel, surmounted by a Ducal Crown.

French. XVII Century.

557. Ornamental Lock of gilt metal decorated in the style of the later Italian Renaissance.

Italian. Latter Half of XVI Century.

558. Bronze Base of a Candlestick, cast and chased. Ornamented with cartouches framing recumbent female figures partially draped; these alternating with nude male and female figures in pairs.

Italian. Late XVI or Early XVII Century.

559. Square Bâton of wood inlaid with engraved ivory.

Sporting subjects connected by arabesques.
French. End of XVI or beginning of XVII Century.

560. Clasp or Pendant, of gilt bronze, with floral ornamentation on an engraved ground.

Set in a ground of enamel is the inscription: "Jesus Nazarenus, Rex Judæorum."
French. XIV Century.

561. Plaque from the Cup of a Rapier, fashioned of gilt bronze, pierced and chased.

In the centre a Double Heraldic Eagle, surmounted by a Crown upheld by nude figures.
Italian or Spanish. XVII Century.

562. Ornament, in relief, of gilt bronze and champlevé enamel, probably removed from a tomb or monument.

A Mounted Warrior armed cap-à-pié.
French (*Limoges*). XIII Century.

CASE K.

CASKETS IN METAL WORK AND STAMPED LEATHER, DATING FROM THE XVth AND XVIth CENTURIES.

563. Casket composed of plaques of bronze set in gilt metal, the subjects represented being taken from the Old and New Testament.

Style of the Late Italian Renaissance. Second Half of XVI Century.

564. Casket of wood, covered with crimson velvet, framed and mounted in gilt iron. On the lock are the Fleurs-de-lys and Dolphins of the House of France, indicating, in all probability that this casket was made for a Dauphin of France.

French Renaissance. About the Middle of XVI Century.

565. Removed to Case L.

566. Removed to Case M.

567. A Pair of Shoes, of white leather, embroidered with silk. They are said to have belonged to Queen Elizabeth.

English. Late XVI Century.

568. A Pair of Leather Shoes or Pattens, with sharp projecting points strengthened with metal ("Chaussures à poulaine.")

French. XV Century.

569. Removed to Case L.

570. Removed to Case M.

571. Casket of *cuir bouilli*, with a raised and incised decoration. Framed in scroll-work and floral arabesques are figures of warriors, armed cap-à-pié, mounted on heavily caparisoned steeds. Above the lock are still to be seen traces of the Royal Crown of France, with the fleurs-de-lys.

French. Second Half of XV Century.

574. Casket of leather painted and gilt; the ornamentation consists of figures, initials, and two large fleur-de-lys.

Strongly mounted in steel. The front portion of the decoration appears to have been renewed in recent times.

French. End of XV Century.

CASE L.

SILVERSMITHS' WORK; AND CASKETS IN METAL AND STAMPED LEATHER, OF THE XVth AND XVIth CENTURIES.

254. Salt-Cellar of silver gilt, adorned with busts of Vespasian and his Consort, Flavia Domitilla, in high relief, with two delicately painted plaques of Limoges Enamel in grisaille.

One of the plaques bears the date 1540.

The front composition is ascribed to Pénicaud II. The "Cupid Triumphant" is by Francois Limousin, as is proved by a signed piece of identical technique in the Louvre.

French, under Italian influence. Middle of XVI Century. (*See* Plate No. 12.)

565. Casket of wood covered with cut and embossed leather. In the centre are the arms of the Visconti of Milan.

North Italian. Early XV Century.

569. Casket of fish skin (?) with lock, mounts, and ornaments of steel. The lock and key show the Arms of the Royal House of France.

French. XVII Century.

572. Removed to Case M.

573. Head of the decollated St. John the Baptist in terra-cotta slightly heightened with colour. It is of the same type as the Head of St. John on a Charger in the famous painting (so entirely sculptural in style), and in the finished drawing for it, by Andrea da Solario of Milan, both of which are now in the Museum of the Louvre. A similar painting by Antonio da Solario is in the gallery of the Ambrosiana at Milan. This terra-cotta head would appear to be intimately connected with the above works, but is more immediately derived from life, more realistic in treatment. It may well have preceded them. There is thus some temptation to assign it to the sculptor Cristoforo Solario, the elder brother of Andrea, or to Andrea himself making a preliminary model to work from; but these alternative attributions, in the absence of all proof, must be considered as tentative only.

North Italian. Beginning of XVI Century.

574. Transferred to Case K.

575. Removed to Case M.

576. Removed to Case F.

577. Wood Block carved for the printing of the King, Queen, and Knave in a pack of cards. The types are those still in use.

XVI Century (?).
(No longer publicly exhibited.)

580. Cup of silver, repoussé, chased, and gilt, with a decoration of masks, lions' heads, and strap-work, intermixed with conventional fruit and foliage.

Injured, and deprived of the upper part, in a fire.
On the base are the arms of Pope Pius IV, and the letters "A" and "R" on separate shields.
Portuguese. Second Half of XVI Century.
(As bearing the same arms and showing the same style *see* the great Dish and Ewer, No. **110** and No. **111** respectively, in Gallery XII.)

581. Vessel and Cover (probably an Incense Boat) of silver-gilt, in the form of a Classic Ship.

Italian or Spanish (?). XVII Century.

582. Triangular Pedestal of copper, cast, chased, and gilt, supporting the nude figure of a child.

The decoration comprises conventional Monsters and Loves framed in strap-work, at the base of the whole being a design of running water.
Augsburg. Second Half of XVI Century.

583. Tazza or Cup of silver, repoussé, elaborately chased, and gilt.

The bowl is decorated with a relief showing three personages, a Courtier, a Man of Letters, and a Warrior, standing at a table.
The stem and base have a characteristic Renaissance decoration of the German type. On the inside of the bowl are inscribed humorous verses in dialect.
The cup bears the Zürich hall-mark, and with it the sign of a maker not yet identified.
Swiss (*Zürich*). Earliest years of XVII Century.

CASE M.

---

256. Casket of gilt metal, supported by winged monsters, with flat bands of ornamentation in silver, and plaques of Limoges Enamel in grisaille slightly heightened with colour, showing Sporting Loves in various groups.

By Couly I. Noylier, of Limoges. *See* Molinier, "The Wallace Collection (Objets d'Art)."
French. First Half of XVI Century.

257. Small Table Clock of gilt metal, chased and engraved.

Signed : " A. G."

German. XVI Century.

258. Small Table Clock in a Case of crystal and gilt metal.

German. XVI Century.

260. Salt-Cellar of Limoges Enamel, painted in grisaille touched with gold and colours. Decorated with laurel-framed medallions of Pallas and Jove, and with full-length Emblematic Figures.

Ascribed to Couly I. Noylier.

French. First Half of XVI Century.

261. Salt-Cellar of Limoges Enamel, painted in grisalle touched with gold and colours. Decorated with laurel-framed medallions of a Hero and Goddess, and with full-length Emblematic Figures.

French. First Half of XVI Century.

566. Casket of wood entirely covered with an elaborate decoration in *gesso duro*, painted, gilt, and enriched with jewels of coloured glass.

North Italian (*Milanese*). Late XV Century.

570. Casket of wood covered with leather and framed in brass, with a decoration of fleurs-de-lys referring to the Royal House of France.

French. XV Century.

572. Casket with plaques of steel damascened with arabesques in gold. The frame-work is of gilt metal engraved and chased.

Probably *French.* Latter Half of XVI Century.

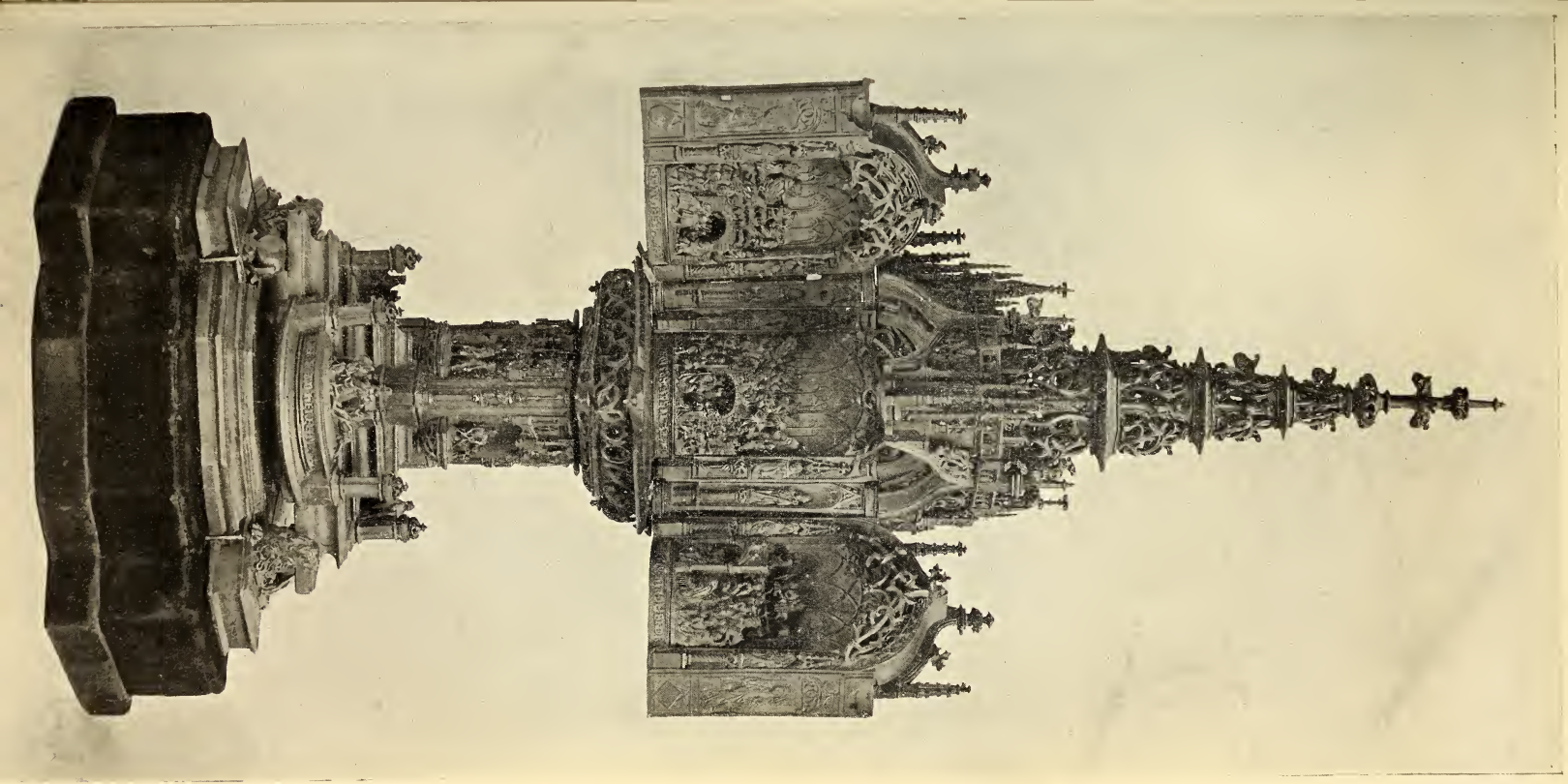
575. Casket with plaques of steel elaborately inlaid and damascened in gold, the chief designs relating to the chase.

French. End of XVI or beginning of XVII Century.

578. Miniature Tabernacle or **Shrine,** carved with extraordinary elaboration in Box-wood.

On the base are represented the *Creation*, the *Temptation*, the *Expulsion*, and *Adam and Eve after the Fall*. The centre and wings of the Shrine show, among other subjects, the *Adoration of the Shepherds* and the *Adoration of the Magi*.

The architectural type of the Shrine somewhat recalls that of Adam Krafft's famous stone tabernacle, the *Sakraments-Häuslein*, in the Lorenz-Kirche, at Nuremberg. Some of the architectural detail is, on the other hand, closely akin to the very late and over-luxuriant Gothic of Flanders.



Miniature Tabernacle carved in Box-Wood. Flemish about 1500.
H. 17·2 in. 43·7 cm.

Plaques of Copper and Champlevé Enamel. French : End of XIIIth Century.

The boxwood carvings of this type and period, of which wonderfully minute examples are to be found in the Waddesdon Bequest Collection, at the British Museum, and also in this Collection, are generally ascribed to the Flemish School. This example is, however, exceptional in the group as regards elaboration of architectural features, form, and style.

The Shrine was purchased by the late Sir Richard Wallace during the siege of Paris for 100,000 francs.

(*See* Plate No. 16.)

Flemish. About 1500.

CASE N.

---

273. Plaque of champlevé enamel, on which is applied the gilt copper figure of a saint, in high relief. Probably the end panel of a shrine or reliquary. The style and colour-scheme of the enamel differ somewhat from that of the contemporary Limoges.

French (*Limoges*?). End of XIII Century.
(*See* Plate No. **13.**)

274. Candlestick of gilt metal, with a narrow band of champlevé enamel, and interlaced ornamentation of Romanesque type.

French. End of XII Century.

275. Ivory Statuette adorned with gilding, mounted on a base of gilt metal.

The Virgin and Child.
In the base are enclosed, under crystal, the Relics of four Saints.
French. XIV Century.

276. Portable Candlestick of gilt metal with interlaced decoration of Romanesque type. (The sconce is modern.)

French. End of XII or beginning of XIII Century.

277. Plaque of champlevé enamel, upon which is applied the gilt copper figure of a saint, in high relief. This is identical in treatment with No. **273,** the diapered ground of enamel being, however, different, both in colour-scheme and design. The two plaques may have belonged to the same shrine.

French (*Limoges*?). End of XIII Century.
(*See* Plate No. **13.**)

283. Bishop's Pastoral Staff in gilt copper, ornamented with cabochon stones and champlevé enamel.

A Bishop adoring the Virgin and Child.
French (*Limoges*). XIV Century.

284. Figure in gilt metal of a Male Saint holding a book. Probably detached from a shrine.

French. XIV Century.

286. Detached High Relief in gilt copper, cast, chased, and engraved. (Probably the applied ornament of a shrine or altar decoration.) Now mounted on wood, but originally, it may be, on a foundation of champlevé enamel, similar to that of Nos. **273** and **277.**

The Burial of a Bishop.
French (*Limoges*). Early XIII Century.

287. Statuette of the Virgin and Child in gilt copper. The base ornamented with a design in champlevé enamel.

The Virgin and Child.
French (*Limoges*). Early XIII Century.

288. Portable Candlestick of gilt copper decorated with champlevé enamels showing a procession of knights on heavily caparisoned horses and youthful long-robed figures (acolytes?) bearing banners.

French (*Limoges*). XIV Century.

---

579. Hercules carrying off the Erymanthian Boar.

School of Giovanni da Bologna.
Italian. End of XVI or beginning of XVII Century.

GALLERY IV.

SCULPTURE.

1. Marble Statuette of a Veiled Woman.

By Raffaelle Monti.
Italian. XIX Century.

2. Bust of an African Queen, executed in black, white, and coloured marbles.

The supporting column is of red granite, with mounts of gilt bronze in the style of Louis Quatorze.
Italian. Late XVII or Early XVIII Century.

3. Bust of an African King, executed in black, white, and coloured marbles.

The supporting column is of red granite, with mounts of gilt bronze in the style of Louis Quatorze.
Italian. Late XVII or Early XVIII Century.

4. White Marble Head of a Nymph, or Girl, crowned with wheat-ears.

The supporting column is of red porphyry, with mounts of gilt bronze, in the Louis Quatorze style.
French. XVIII Century.

5. Terra-cotta Bust of Charles Le Brun, chief painter at the court of Louis Quatorze, and director of that king's great art enterprises.

By Charles-Antoine Coysevox. (B. 1640. D. 1720.)
A larger but otherwise identical bust in marble is in the Salle Coysevox at the Louvre. The latter bears the following inscription:—"*Le Brun, premier peintre du roi et chancelier de l'Académie. A. Coysevox, fecit 1679, par ordre de l'Académie.*" The terra-cotta in the Wallace Collection is probably the actual model which was submitted by Le Brun to the Academy on his election. It must have preceded the marble bust.
French School. Style and Period of Louis Quatorze.

6. White Marble Head of a Nymph, or Girl.

The supporting column is of red porphyry, with mounts of gilt bronze, in the Louis Quatorze style.
French. XVIII Century.

7. White Marble Head of the Apollo Belvedere. After the antique marble statue in the Belvedere of the Vatican, itself the Roman copy of a bronze original of the fourth or third Century B.C.

8. Bronze Bust, partly gilt, reproducing the head and bust of the "*Diane à la Biche*" or "*Diane de Versailles*" in the Louvre.

The reproduction is of the French School, and probably of the XVII Century.

9. White Marble Bust of Louis XIV.

It presents the king in middle life.
By Charles-Antoine Coysevox. (B. 1640. D. 1720.)
French School. Second Half of XVII Century.

10. Bronze Bust of Dante.

Italian. XIX Century.

11. White Marble Head of Bacchus (of the type formerly supposed to represent Ariadne).

At the back is carved the following inscription:—"*Ce buste d'Ariane a été gagné à une Lotterie par le billet N° 5 qui appartenait à mon frère Le Comte de Beaujolois. Cette Lotterie a été tirée a Malte au moment même où je le perdais, le Lundi 30 Mai 1808.*"

From the Graeco-Roman original in the Museum of the Capitol at Rome.

Modern Italian. About 1800.

CASE A.

GOLDSMITH'S AND SILVERSMITH'S WORK, &c.

12. Book Cover of silver, pierced, chased, and gilt.

In the Rococo Style.
German. Middle of XVIII Century.

13. Small Bénitier (Holy Water Fount), of silver, repoussé, chased and gilt. The subject of the centre is the Baptism of Christ. It belonged to Marie-Antoinette, Queen of France, but is of earlier date, and in the most elaborate *Rocaille* style, approximating to the German *Rococo.*

Earlier style and period of Louis Quinze. Middle of XVIII Century.

14. Book Cover of silver, pierced, and chased, with a design of Grotesques and foliated work.

German. Early XVIII Century.

15. Hour Glass of steel, damascened with gold and silver.

Italian. XVII Century.

16. Hand-Embroidery in Coloured Silks. Portrait of Charles I, King of England.

English. XVII Century (?).

17. Box of copper, decorated with cloisonné enamels.

Russian. XIX Century.

18. Removed to Case L, Gallery III, No. **580.**

19 & 20. Two plaques of bronze, cast, chased, and gilt.
Probably specimen Furniture-Plates.
Style and Period of Louis Seize.

21. Removed to Case L, Gallery III, No. **581.**

22. Tray of silver filigree, with an inlay of cloisonné enamel.
Genoese (?). XIX Century.

23. Hand Mirror of silver, pierced and chased.
By Bernardo Cennini of Florence. Engraved in Roman character, at the back : "*Florentiæ, Aº CC,M,CC,LI, Bernardo Cennini.*"
It is said to have been at one time in the possession of Marie-Antoinette, Queen of France.
Italian. XVII Century.

24. Small Canister of silver, repoussé and engraved.
Dutch. XVII Century.

25. Basket of silver-gilt filigree.
Genoese. XIX Century.

26. Removed to Case L, Gallery III, No. **582.**

27. Knife and Two-Pronged Fork (27a), Spoon (27b), and Table Fork (27c) in silver-gilt (*vermeil.*)
In the Rocaille Style of about 1750.
The Arms engraved are those of a Cardinal-Bishop.
French. Style and Period of Louis Quinze.

28. Toilet Case in light tortoise-shell, delicately inlaid with pseudo-Chinese subjects and corresponding decorative motives in gold (*Piqué* work).

28a. Toilet Dish en suite, of the same materials and workmanship.
Latest Style and Period of Louis Quatorze. Beginning of XVIII Century.

29. Clock in the form of a Pedestal, supporting the Ivory Statuette of a Boy seated on a Dolphin.
In the pedestal of silver, parcel-gilt, is set a circular frieze of carved ivory, showing Sea-nymphs and Tritons in high relief.
Signed : "*Lindermayr, München.*"
German. XVII Century.

30 & 30a. Two Sugar Spoons of silver-gilt (*vermeil*), with elaborately-wrought handles composed of foliated work, through which Snakes twist themselves.
French. Middle of XVIII Century.

31 & 31a. Two Spoons of silver-gilt (*vermeil*), with a Coat of Arms in pierced work attached to the handle.
French. Late XVII Century.

32. Book-cover of silver-gilt, pierced, chased, and engraved.
On one side the Crucifixion, on the other the Sacrifice of Isaac.
German. Early XVIII Century.

33, 33a, & 33b. A Set of Three Vessels and Covers (probably tea-canisters) in silver-gilt (*vermeil*), repoussé and elaborately chased.

By Samuel Taylor. Dated 1751.
The Style corresponds in the main to that of Louis Quinze, but is somewhat heavier, and more overloaded with ornament.
English. Middle of XVIII Century.

34. Removed to Case L, Gallery III, No. **583.**

35. Inkstand of dark tortoise-shell inlaid with allegorical figures and ornaments in gold (*Piqué* work).

Signed : "*Sarao Fecit Neapoli.*"
Italian. Beginning of XVIII Century.

36. Casket of dark tortoise-shell, inlaid with fantastic compositions of ruins and a frame-work of garlands, in gold.

Italian. XVIII Century.

37. Spoon of amboyna wood, with a mount of silver-gilt, shaped as a Mermaid.

German. Late XVI or Early XVII Century.

38. Gold Chain with centres composed of interlaced crowns, attached to cylinders, curiously decorated with crosses and other rude ornamentation.

English. XVII Century (?).

39. Spoon and Fork of silver-gilt.

The handle is a Volute terminating in a Lion's Head.
German. Early XVII Century.

40. Chain of enamelled gold, set with garnets, the longer links showing minute designs in translucent enamel on a ground of glass, foiled beneath.

French. Early XVII Century.

41. Two-Handled Tazza and Cover of silver-gilt, studded with pearls, garnets, amethysts, topazes, and turquoises.

Hungarian. XVII Century.

42. Paper-Weight of lapis-lazuli and silver, parcel-gilt.

A Globe, with a group of Astronomical and Scientific Instruments.
French. XIX Century.

43. Crown probably used for a statue of the Blessed Virgin placed in a Shrine.

In the Gothic Style, but of a later date.
Signed: "*Hans Schmaltz, 1565.*"
A similar crown, signed by the same artificer, is in the Victoria and Albert Museum at South Kensington.
German. Second Half of XVI Century.

CASE B.

ARABIAN, VENETIAN, FRENCH (?), AND GERMAN GLASS, SILVERSMITH'S WORK.

44. Vessel and Cover of rock crystal in a silver-gilt setting of Gothic type.

German. XVI Century.

45. Agate Cup with a mount and cover of silver-gilt, repoussé, and chased, decorated with cloisonné enamels.

The design of the cup still shows gothic influence.
Hungarian. XVII Century.

46 & 47. Pair of Salt Cellars of pierced work, in silver and silver-gilt.

German. XVII Century.

48. Dish composed of plaques of engraved rock-crystal in a setting of gilt bronze.

German. XVII Century.

49. Salt Cellar, of silver and silver-gilt, in three compartments. The supports are conventional figures of chimæras.

German. Early XVII Century.

50 & 51. Pair of Table Ornaments, of tripod form in rock crystal and platinum, finely wrought and chased.

Style and Period of Louis Seize.

52. Vase of clear transparent glass decorated with gadroons and facets.

Venetian. XVI Century.

53. Large Tazza of transparent white glass with a circular chain-like decoration of blue.

Venetian. XVI Century.

54. Wine Glass of ametnyst-purple glass with moulded and winged stem.

Venetian. XVII Century.

55. Wine Glass of blue-green glass with a moulded stem of white semi-opaque glass.

Venetian. XVI or XVII Century (?).

56. Wine Glass of frosted or crackle glass with a blue rim and moulded stem.

Venetian. XVI Century.

57. Tazza of transparent white glass with moulded stem touched with gold. The bowl decorated with concentric moulded rings and an intermediate circle of lace-work.

Venetian. XVI or XVII Century.

58. Wine Glass of transparent white, shaped as a lily.

Venetian. Period uncertain.

59. Goblet of white transparent glass.

Venetian. XVII Century.

60. Cup-shaped Wine Glass of transparent white glass with winged stem of blue and white.

Venetian. XVII Century.

61. Tazza or **Bowl** of transparent white glass, with blue rims. The bowl and stem roughly gadrooned in spirals.

Venetian. XVI Century.

62. Small Vessel of quasi-Chinese shape in transparent white glass with handles of blue.

Venetian. XVI Century.

63. Small Pilgrim's Bottle in lace-work glass (*vitro di trina*), decorated with spiral bands in varied designs; with four handles.

Venetian. XVI or XVII Century.

64. Vase of classic shape in greenish white glass, with slight gilt ornamentation.

Venetian. XVI Century.

65. Tall Wine Glass, or **Small Flower Vase,** with body formed as a shell, funnel-shaped mouth, and handles of blue.

Venetian. XVII Century.

66. Wine Glass of transparent topaz-tinted glass, with blue handles from which hang rings of the same blue glass.

Venetian. XVII Century.

67. Small Goblet, Cover, and **Saucer** of lace-work glass (*vitro di trina*) of unusual delicacy. Decoration of alternating filigree and network designs.

Venetian. XVI or XVII Century.

68. Small Ewer or **Jug** of enamelled glass, with a frieze-like decoration in colours of birds in a vine.

Spanish. XVI Century.

69. Plate of transparent white glass with a blue rim.

Spanish. Period uncertain.

70. Small Two-Handled Vase of semi-opaque white glass imitating white spar. The body decorated with raised spirals and the handles convoluted.

Venetian. XVI Century.

71. Small Dish of glass, enamelled and gilt, with an heraldic device—a green tree relieved upon a field of azure—in the centre.

Venetian. About 1500.

72. Tazza of slightly smoky glass, with moulded figure of a fabulous lion-headed monster in the bowl.

Venetian. XVI Century.

73. Wine Glass of purple with a spiral stem of blue. The rough diamond-etched decoration may have been added subsequently.

Venetian. XVII Century.

74. Two-Handled Vase of Oriental shape in semi-transparent white glass, with moulded bosses applied.

Venetian. XVI Century.

75. Tall Cup-shaped Wine Glass of transparent white glass, with concentric rings and a stem of blue and white.

Venetian. XVII Century.

76. Goblet-shaped Vessel of milky-white glass, with three quaint spouts and moulded bosses applied.

Venetian. XVI Century.

77. Cup-shaped Wine Glass of blue-green with a white moulded stem.

Venetian. XVI or XVII Century.

78. Small Tazza of transparent white glass with a gadrooned bowl and moulded stem.

Venetian. XVI or XVII Century.

79. Small Tazza and **Cover** of transparent white glass—the cover adorned with a chain-like ornament of blue.

Venetian. XVI Century.

80. Small Flower Vase of transparent white glass, in the form of a bottle with moulded collar and handles, finished with a spreading convolvulus-shaped top.

Venetian. XVII Century.

81. Small Ewer or **Cruet** of oriental shape in white and coloured glass, with rosettes of opaque white and coloured glass and moulded bosses applied.

Venetian. XVI Century.

82. Bottle and **Cover** of frosted or crackle glass.

Venetian. XVI Century.

83. Small Ewer or **Cruet** of oriental shape, in white and blue glass, with moulded bosses applied.

Venetian. XVI Century.

84. Wine Glass of semi-transparent white glass of extreme delicacy, with moulded ornamentation, and blue handles.

Venetian. XVI Century.

85. Goblet and **Cover** of glass, enamelled and gilt.

Venetian. About 1500.

86. Small Vessel of gourd-like shape inspired perhaps by a Chinese vase. It is of topaz-coloured glass with an applied decoration of moulded bosses partly gilt.

Venetian. XVI Century.

87. Two-Handled Cup of transparent white glass with raised bosses and a broad rim of blue.

Venetian. XVI or XVII Century.

88. Small Scent-Bottle of milky-white glass decorated with alternating bands of raised white and blue points.

Venetian. XVIII Century (?).

89. Cup of frosted or crackle glass, with handles of blue and white.

Venetian. XVI Century.

90. Top of **Bottle** in frosted or crackle glass.

Venetian. XVI Century.

91. No object with this number.

92. Goblet of jasper *schmelz* glass, (under the influence of antique Roman glass).

The form is that chiefly found in fine pieces of the late XV Century and early XVI Century.

In the Musée de Cluny are some examples of this peculiar type but less perfect shape and manufacture, which were found in France, in the region of Poitou. Of these it is surmised that they may actually have been made in France by Venetian workmen; but the example in the Wallace Collection is clearly of Venetian origin.

Venetian. Early XVI Century.

93. Large Drinking Vessel ("*Vidrecome*," or "*Wiederkom*"), of enamelled glass, painted with humorous drinking scenes, and the date "Anno Domini 1609." The enamelling of the upper border is in the Venetian mode, and different in style from that of the figures.

German. Early XVII Century.

94. Hanging Lamp of smoke-coloured glass, with enamelled decoration.

Probably from a Mosque in Egypt.

Arabian. XIV Century.

95. Pilgrim's Bottle of glass enamelled in the Venetian mode and decorated with two large coats of arms of a German style and technique, quite different from the rest in colour and treatment.

The Coat of Arms is that of the Ribaupierre family of Rappoltsweiler in Alsace, with the Collar of the Golden Fleece.

German. Late XVI or Early XVII Century.

96. Chalice of glass with a raised enamelled decoration, the chief feature of which is a representation of Christ on the Cross.

Probably executed by Venetian workmen established in France, and thus of an extremely rare type and class.

French. XVI Century.

CASE C.

97. Portfolio of morocco embroidered in gold and silver, showing, introduced in the decoration, the Turkish crescent and star.

Style and Period of Louis Quatorze.

98. Ecrin, or Jewel Case, made for Marie-Antoinette, Queen of of France.

It contained the Silver Mirror, No. **23,** now placed in Case A opposite.

French. Style and Period of Louis Seize.

99. Salver of silver, parcel-gilt, repoussé, and chased.

The relief in the centre shows Apollo pursuing Daphne.

Dutch. XVII Century.

100. Écrin (Jewel Case), made for Marie-Antoinette, Queen of France.

It contained the small *Bénitier*, No. **13,** now placed in Case A opposite.

French. Style and Period of Louis Seize.

101. Portfolio of morocco embroidered with silver.

(Probably made for a French Naval Officer or Minister for the Navy.)

In the centre a design formed of sabres and anchors.

French. Early XVIII Century.

102. Removed to Gallery XX. *See* No. **60.**

103. Writing Case of velvet, with the Royal Coat of Arms of France in raised embroidery in the centre. Used by Louis XIV, King of France.

French. Late XVII Century.

104. Despatch Box of morocco, with mounts of silver beaten and chased.

Made for Charles II, King of England, whose cypher with the Royal Crown is interwoven in the decoration.

The same characteristic scroll-work of acanthus leaves is to be found on some important pieces of plate, marked with the Royal

Crown and the cypher of King Charles II, which are in the Royal collection at Windsor Castle.

English. Second Half of XVII Century.

105. Inkstand and Accessories of gilt bronze, with a decoration consisting of modern Roman mosaics of unusual finesse, lapis-lazuli, and malachite.

Style of the First Empire.
Beginning of XIX Century.

---

106. Bronze Garden Vase. Contemporary reduction of a great marble vase by François Girardon in the Palace of Versailles. The body of the vase shows in low relief the Triumph of Galatea. It must originally have had a cover, which is missing.

Piganiol de la Force, in his "Nouvelle Description de Versailles, MDCCLXIV," describes the originals of this, and the companion Vase, No. **107**, as follows :—"The two vases of Girardon, which were for a long time in the *Parterre du Nord* at Versailles, have now been placed in the *Salle des Deux Ronds* there. They have covers, and represent on their bas-reliefs, one the Triumph of Venus, and the other the Triumph of Galatea. These vases are 7 ft. 4 in. in height, including the plinths, and have a diameter of 2 ft. 7 in. Girardon made them for M. Colbert, and subsequently M. de Seignelay presented them to the King."

Two marble vases of identical design with Nos. **106** and **107**, but respectively about three feet in height, are in the Salle Puget of the Louvre.

French. Style and Period of Louis Quatorze.

107. Bronze Garden Vase. Contemporary reduction of a great marble vase by François Girardon in the Palace of Versailles. The body of the vase shows in low relief the Triumph of Venus. It must originally have had a cover, which is missing. Companion **Vase** to No. **106.**

Style and Period of Louis Quatorze.

108 & 109. Vases of red Egyptian porphyry, of the Louis Quatorze Style and Period.

Bronze Bust of Louis XIV. by CHARLES-ANTOINE COYSEVOX.

Plate 17. Page 107.

GALLERY V.

BRONZES AND BRASS WORK.

(*For the Armour and Arms see the Special Catalogue.*)

I. Bronze Group (Fire-Dog). Juno Controlling the Winds.

Ascribed to Michel-André Anguier. (B. 1614. D. 1686.)

The numbers 297 and 298, on this group, and No. III. respectively refer to the Inventory of the crown-diamonds, precious stones, pictures, engraved gems, and other ornaments of art and science existing in the Garde-meuble of the French Crown, and printed by order of the National Assembly, Paris, 1791. (*See* Molinier, "*La Collection Wallace.*")

French School. Second Half of XVII Century.

II. Bronze Bust of Louis XIV.

By Charles-Antoine Coysevox. (B. 1640. D. 1720.)

This is an original repetition in bronze (with a very slight simplification in the ornamentation of the armour) of the marble bust of Louis XIV now in the Museum at Dijon. This last was ordered of Coysevox in 1686 by the Parliament of Burgundy, for its new *Salle des États*, the price paid to the sculptor being 2,200 livres. (See "*Les Chefs d'œuvre des Musées de France—Sculpture*," by Louis Gonse). The bronze bust is at least the equal of the marble in artistic merit, its fineness of quality adding much to the impressiveness of the conception. It was in the earlier editions of this catalogue ascribed to Coysevox's contemporary and equal, François Girardon, to whom also the Museum of Dijon had ascribed the marble version.

We have here one of the finest extant portrait-busts of the *Grand Monarque*, who is represented in middle age, with a mien of characteristic arrogance and self-assertion. There is no portrait of the King, either at Versailles or in the Louvre, of precisely the same type, or so admirable in the quality of the bronze as well as the breadth and finish of the execution.

French School. Second Half of XVII Century.

(*See* Plate No. **17.**)

III. Bronze Group (Fire-Dog). Jupiter Victorious over the Titans.

Ascribed to Michel-André Anguier. (B. 1614. D. 1686.)

French School. Second Half of XVII Century.

Same origin as No. **I.** (*See* Molinier, "*La Collection Wallace.*") Two groups, identical with those in the Wallace Collection both in design and proportions, are in the collection of Baron Gustave de Rothschild at Paris. An example of the "Jupiter Victorious over the Titans," with the nude portions silvered and the draperies gilt, is at the Louvre, in the gallery which contains furniture and objects of art of the Louis-Quatorze period.

IV. & V. Removed to Corridor. *See* Nos. **4** and **5.**

VI. Removed to Corridor. *See* No. **36.**

VII. Removed to Corridor. *See* No. **35.**

VIII. Removed to Corridor. *See* No. **37.**

IX. Removed to Corridor. *See* No. **33.**

X. Removed to Corridor. *See* No. **34.**

FURNITURE.

XI. Dresser (*Dressoir*) of carved walnut wood. Enriched with bold carvings of foliated scroll-work and strap-work in relief. Transition between the latest Renaissance and the Louis Treize styles.

French. First Quarter of XVII Century.

XII. Armoire of walnut wood, in two sections. The decoration consists in part of carvings in relief, in part of inlaid plaques of green veined marble and incrustations of ivory and ebony. The reliefs suggest the influence of the sculptor Jean Goujon, or a master of the same style and period.

School of Ile de France. Middle of XVI Century.

XIII & XIV. Upright Chairs of carved oak, with a panel of wood marqueterie in the centre.

Italian (?). End of XVI or beginning of XVII Century.

XV. High-backed Chair of carved oak with a large central panel of pierced and foliated ornamentation. The brocade of silk and velvet is modern.

French (?). Late XVII Century.

XVI. Armoire of carved walnut wood, in two sections, crowned with a broken pediment adorned with figures. Part of the decoration consists of an inlay of green veined marble.

The chief subjects are figures in low relief of Venus and Diana. The Coat of Arms carved in relief is that of Leon–Castile–Sicily.
School of Ile de France. Middle of XVI Century.

XVII. Armchair of carved oak, with cane bottom and back.

English. Second Half of XVII Century.

XVIII. Armoire of carved walnut, in two sections. The central feature of the decoration is a figure in high relief of Hecate.

School of Lyons.
French. End of XVI Century.

XIX. Flambeau of bronze, cast and chased.

Life-size Cupid or Genius, leaning on a vase-shaped candelabrum surmounted by an open crown with the fleurs-de-lys and having as supports three feet formed of headless monsters.
Italian (?). Late XVI Century.

XX. The companion **Flambeau** to No. **XIX.**

XXI. Removed to Corridor. *See* No. **27.**

XXII & XXIII. Armchairs of carved walnut wood, decorated with volutes and festoons of flowers, and with flat bands of ornament adapted from a late Louis-Quatorze or Régence type.

Probably *Venetian.* Early XVIII Century.

XXIV. Bronze Bust, partly gilt, of Louis de Bourbon, known as *Le Grand Condé.*

The busts of this type are attributed to Charles-Antoine Coysevox. (B. 1640. D. 1720.)
French. Style and Period of Louis Quatorze.

XXV. Bronze Bust, partly gilt, of Henri de la Tour D'Auvergne, Marshal Turenne.

The busts of this type are attributed to Charles-Antoine Coysevox. (B. 1640. D. 1720.)
French. Style and Period of Louis Quatorze.

XXVI. Wallhanging of crimson velvet ornamented with flat embroideries executed by hand in silks of various colours. There is an outer border of arabesques, in the centre of which, surmounted by a huge crown, and framed in different arabesques, of very late Renaissance design, is the Coat of Arms of a Cardinal.

Spanish. Early XVII Century.

XXVII, XXVIII, XXIX and **XXX. Small High-backed Chairs** of carved oak. At the summit are two marine monsters supporting a crown and shield.

The brocade of silk and velvet is modern.
English. Second Half of XVII Century.

GALLERY VI.

(*For the Armour and Arms see the Catalogue of European Armour.*)

BRONZES AND FURNITURE.

I. Removed to Gallery VII. *See* No. **XXIX.**

II. Removed to Corridor. *See* No. **38.**

III. Removed to Corridor. *See* No. **39.**

IV. Removed to Gallery VII. *See* No. **XXX.**

V. Removed to Gallery VII. *See* No. **XXXI.**

VI. Removed to Gallery VII. *See* No. **XXXII.**

VII. Removed to Gallery VII. *See* No. **XXVIII.**

VIII, IX, X, & XI. Removed to Gallery V. *See* Nos. **XXVII** to **XXX.**

XII. Ecclesiastical Seat in carved walnut wood.

The subject of the central panel is The Annunciation.
Some portion of the upper part is modern.
French. In the Style of the Early Renaissance, the central relief still showing strong traces of the late Gothic style, and of the accepted Gothic formula in the treatment of this subject.
First Quarter of the XVI Century.

XIII & XIV. Armchairs of carved oak, displaying a decoration of pierced and foliated work.

The brocade of silk and velvet is modern.
The style is that of Louis Treize.
French. First Half of XVII Century.

XV. Armoire of walnut wood in two sections, with panels and ornaments in relief, and patterns of lighter woods inlaid in the frieze and at the sides.

The chief panels, one representing Hercules and Antæus the other Mars and Venus, have been executed under the influence of the sculptor Jean Goujon, or a master of the same style and period.
French. Style of the Later Renaissance.
Second Half of the XVI Century.
(*See* Plate No. **18.**)

XVI. Bronze Bust of Charles IX, King of France, wearing Royal Robes and the Order of Saint Michael, over a breast plate of classic fashion. The brows are encircled with the laurels of victory. *See also* the gilt bronze medal of this monarch, No. **365** (Gallery III, Case G). The bust is cast by the *cire perdue* process.

By Germain Pilon. (B. ? D. about 1590.)

Armoire of Carved Walnut Wood. French : second half of XVIth Century.

Bronze Bust of Charles IX, by GERMAIN PILON.

Plate 19. Page 111.

A much injured white marble bust of the same monarch, by Germain Pilon, closely resembling this bust in the Wallace Collection, but with a head of modern workmanship, is in the section of French Renaissance sculpture at the Louvre.

This bronze, which is of its class and school unique, both as regards concentrated power of conception and technical perfection, was acquired by the Marquis of Hertford from the Pourtalès Collection in 1864. It has often, but quite erroneously, been described as the portrait of Henri III of France. The medals of Charles IX afford conclusive proof that the personage here represented is that monarch and not his younger brother and successor.

French School. Latter Half of XVI Century.

(*See* Plate No. **19**)

XVII. Pedestal of white marble, green-veined marble, and rose-coloured granite (supporting No. **XVI**).

The design of this pedestal has been adapted from that of the marble supports to the altar-table formerly in the chapel of the Château d'Anet, and now in the section of Renaissance sculpture at the Louvre.

French. XIX Century.

XVIII. Wallhanging of crimson velvet ornamented with flat embroideries executed by hand in silks of various colours. There is an outer border of arabesques, in the centre of which, surmounted by a huge crown, and framed in other arabesques of very late Renaissance design, is the Coat of Arms of a Cardinal.

Spanish. Early XVII Century.

CORRIDOR.

No. 1. **High Relief** in bronze cast in one piece. Sight measurement: H. 26·1 in. 66·3 cm. L. 78·8 in. 200·0 cm.

A Ceremonial Dance of Maidens, with a background consisting of an entablature supported by pilasters, the capitals of which consist of a basket-shaped ornament flanked by the owls of Pallas Athene.

This bronze is a free copy, or adaptation, from the celebrated Late Greek or Græco-Roman Relief in the Louvre known as "Les Danseuses Borghese." The general design, except as regards the entablature, is identical in the two reliefs. In the bronze, however, the heads of the Maidens are entirely different from those in the classical prototype; they appear to have been adapted from quite distinct originals. The modelling and elaboration of the figures in the bronze relief is greatly superior in accomplishment and finish to that of the corresponding figures of the original marble in its present state. A bronze relief, "Christ and the Woman of Samaria," by Lorenzetti, in the Chigi Chapel of S. Maria del Popolo, at Rome, contains two figures of draped women, obviously borrowed with but slight variations from the "Danseuses Borghese." The same motive is adapted in the Dance of the Muses, in Mantegna's "Parnassus" at the Louvre.

The bronze in the Wallace Collection was on a first examination believed to be an Italian work of the First Half of the XVI Century; but the technique is more uniformly complete and accomplished, and the working out more formal, than is usual in the magnificently expressive works of that time. Dr. Bode, of Berlin, in a note contributed to the *Burlington Magazine* for March, 1904, put forward the opinion that it is a work of the Late XVIII Century by a worker in bronze of the Louis-Seize Period, who might be Gouthière or Thomire. In the *Burlington Magazine* for September, 1904, Herr Robert Eisler pointed out a passage in Belloni's Life of Nicolas Poussin (one of "*Le vite de'pittori, sculptori ed architetti moderni*," 2nd ed., Rome, 1728, p. 278), showing that casts had been taken, in 1641, for King Louis XIII of France, of various antique reliefs then in Rome, and among them of the *Sacrifice of the Bull*, from the *Ara Pacis* of Augustus, then in the garden of the Villa Medici, and the *Danseuses Borghese*, then in the Villa Borghese; and that these works had, when in Paris, been cast in bronze for the decoration of the Louvre. There are cogent reasons for agreeing with Herr Eisler in the opinion that the Relief of the Wallace Collection is the bronze copy of the "Danseuses Borghese" made for Louis XIII. It must be borne in mind, however, that this "Dance of Maidens," at Hertford House, is no mere copy but an adaptation by an artist of high rank, who has completed, and in some important respects improved upon, the original. M. Michon, of the Louvre, has called attention to a hitherto neglected bronze relief in the Louvre, showing Three Maidens adorning a Candelabrum with Festoons of Flowers. From the passage in Belloni already cited, this would appear to have been cast from another marble relief in the collection of the Villa Borghese, and to belong to the above-mentioned series of reproductions in bronze. In dealing with a free copy or adaptation such as this is, the usual criteria of style are not as conclusive as they would be in an original work.

French. About the year 1642 (?)

2. A Dance of Angels.

Old cast from one section of the marble pulpit at Prato, executed by Donatello, with the co-operation of Michelozzo.
The original is of the Florentine School—XV Century.

3. A Dance of Angels.

Old cast from one section of the marble pulpit at Prato, executed by Donatello, with the co-operation of Michelozzo.
The original is of the Florentine School—XV Century.

4. Bronze Statuette. A Boy bearing wheatsheaves. ("Summer.")

French or Flemish. XVII Century.

5. Bronze Statuette. A Boy holding grapes. ("Autumn.")

French or Flemish. XVII Century.

6. Mirror of glass in a frame-work of burnished metal, cast and chased.

Decorated with Cupids and floral scroll-work, and, at the foot, with a mask in the late Renaissance style.
Early XVII Century.

DOOR KNOCKERS, BRONZE ORNAMENTS, &c.

7. Monumental Ornament of bronze, cast and chased.

A Lion's Head in high relief.
Italian. XVI Century.

8. Monumental Ornament of bronze, cast and chased.

A Satyr's Head.
Venetian. Middle of XVI Century.

9. Ornamental High-Relief of bronze, cast, chased, and gilt.

A Female Head inspired by a classical original.
French. XVIII Century.

10. Fragment of Door Knocker (?) of bronze, cast and chased.

A Winged Siren or Mermaid.
Italian. Late XVI Century.

11. Monumental Ornament of bronze, cast, chased, and partly gilt.

A Female Head of Renaissance style adapting a Classic type, with plaits of hair forming a necklace round the throat.
Italian. First Half of XVI Century.

12. Fragment of Door Knocker (?) of bronze, cast and chased.

Head of a Sea Monster.
Italian. XVII Century.

13. The companion **Piece** to No. **12.**

14. Door Knocker, or **Handle of a Chest** (?), of bronze, cast and chased.

A Monster holding in its mouth a ring.
Italian. First Half of XVI Century.

15. The companion **Knocker** to No. **14.**

16. Bronze, cast, wrought, and chased. A Snake in the round, coiled and about to spring.

(One of a set of three.)
Origin, date, and use uncertain.

17. The companion **Piece** to Nos. **16** and **18.**

18. The companion **Piece** to Nos. **16** and **17.**

19. Door Knocker of bronze, cast and chased.

A Cupid or Genius between two Heraldic Lions.
(Same style and workmanship as No. **24.**)
North Italian. Late XVI Century.

20. Door Knocker of bronze, cast and chased.
A Genius standing erect on a Sea-monster between two Dolphins.
Italian. XVII Century.

21. A similar **Knocker** to No. **20.**

22 & 23. Two Panels or Sections of forged ironwork.

English (?). Early XVIII Century.

24. Door Knocker of bronze, cast and chased, showing two Cupids or Genii erect on Heraldic Lions.

North Italian. Late XVI Century.

25. Wall Candlestick of gilt metal, decorated with arabesques, chased and engraved.

Early XVII Century.

26. Wall Candlestick of silver, pierced with a Fleur-de-lys, and bearing a Coat of Arms.

English. Dated 1679.

---

27. Wall Bracket of oak, carved in high relief, with two figures of Loves supporting the vine-crowned head of a Nymph.

French. Early XVII Century.

28. An Oblong Plaque, of russet iron, 11½ in. by 14¼ in. In the centre is a classical landscape, with buildings and view of a river. The border is composed of arabesque foliage, and has in the centre of each side a small square-shaped panel, with a landscape and a building. The work is deeply engraved, plaqué with gold and silver, and with azziminia damascening in places. Ebony frame.

Italian (*Milanese*). About 1600.

29. Panel of embroidery, put together from several lengths of the same stuff. Brocade of white silk and crimson velvet ornamented with late Renaissance arabesques of flat embroidery in silks of various colours.

Spanish. Early XVII Century.

30. Companion **Panel** to No. **29.**

31. Mirror adorned with plaques of repoussé silver, showing figures of Gods and Goddesses and Mythological Scenes.

Later Renaissance Style.

Italian (?). Middle of the XVI Century.

Some of the repairs to this piece are recent, and executed in galvano-plastique.

32. The Circumcision.

High Relief carved in wood, incised with the monogram of Albrecht Dürer, but wholly differing in style from any composition of his.

German School. Early XVI Century.

33. Large Dish, with sunk centre, of brass, repoussé and engraved.

In the centre The Annunciation.

German. End of XV Century.

34. A similar **Dish** to No. **33.**

35. Sunk Dish of brass, repoussé and engraved. Decorated with a bold design of thistles and leaves.

German. Late XV or Early XVI Century.

36. Perfume Burner of gilt metal, pierced, and ornamented with arabesques and traceries in the Italian Renaissance style, but revealing in the decoration a dominant Oriental influence, traceable perhaps to Oriental workmen settled in Venice.

Venetian. First Half of XVI Century.

37. Perfume Burner of gilt metal, pierced and ornamented with arabesques, traceries, and pilasters.

In the Venetian Renaissance style, with some Oriental influence.

Venetian. First Half of XVI Century.

A very similar piece is in the Carrand Collection, which is now incorporated in the *Museo Nazionale* of Florence.

38. Two-Handled Vase of bronze, cast and chased.

The tops of the handles are shaped as eagles' heads ; the body of the vase shows a decoration consisting of cherubim in relief ; the supports are acanthus leaves.

Italian. First Half of XVI Century.

39. The companion **Vase** to No. **38.**

40. Large Dish of brass, engraved throughout with floral arabesques and interlaced work.

In the Venetian Renaissance style, to some extent under Oriental influence.

Venetian. XVI Century.

GALLERY VII.

(*For the Armour and Arms see the Catalogue of European Armour.*)

Nos. **I** to **XXI.** have been removed to the CORRIDOR.

See page .

XXII. Ecclesiastical Hanging Lamp of silver, repoussé and chased, with arabesques and floral designs on a large scale, somewhat coarsely designed and executed, so as to be effective from a distance.
Spanish (?). XVII Century.

XXIII. Removed to Corridor. *See* No. **40.**

XXIV. Removed to Gallery VI. *See* No. **XVI.**

XXV. Removed to Gallery VI. *See* No. **XVII.**

XXVI. Removed to Gallery VI. *See* No. **XVIII.**

XXVII. Panel of Embroidery, put together from several lengths of the same stuff. Brocade of white silk and crimson velvet ornamented with late Renaissance arabesques of flat embroidery in silks of various colours.
Spanish. Early XVII Century.

XXVIII. Dresser (*Dressoir*) in carved walnut-wood, with bolts and mounts of forged iron.

In the Latest Gothic Style.
French. End of the XV or first years of the XVI Century.

XXIX. Small Bronze Horse, adapted from a classic model.

It is possible that this bronze may be based to some extent upon the famous *Cavallo* of Leonardo da Vinci, *i.e.* the horse modelled by him for the equestrian statue of Francesco Sforza which was completed in the clay, but never carried out in bronze.
North Italian. First years of XVI Century.

XXX. Base of a Flambeau, or Lamp, of bronze cast and chased.

At the angles are rams' heads supporting chimæras of conventional type.
Italian. Early XVI Century.

XXXI. The companion **Piece** to No. **XXX.**

XXXII. Small Cabinet, in which are framed plaques of steel ornamented with designs in repoussé, chased and partially gilt.

The central plaque shows Orpheus charming the beasts.
Milanese. About the Middle of the XVI Century.

GALLERY IX.

BRONZES AND FURNITURE.

1. **White Marble Bust** of a Nymph, or Goddess, with coloured marble draperies in the Roman Style.

Italian. XVII Century.

2. Companion **Bust** to No. **1.**

3. **Bronze Group.** Venus and Cupids with Zephyr.

The figure of Venus is based upon an antique statue.
French. XVIII Century.

4. **Cabinet** of ebony, with panels decorated with floral designs in marqueterie of various woods. The ornamental bands and plaques are in marqueterie of metal on ebony and tortoise-shell on metal. The general style, especially in the marqueterie of wood, still shows traces of that which is associated with the reign of Louis Treize ; but the still tentative marqueterie work in metal and tortoise-shell denotes the style of Louis Quatorze and the peculiar class of *ébénisterie* (cabinet-work), which was brought to perfection by André-Charles Boulle (1692–1732). To the early period of his practice this cabinet may properly be ascribed. A prominent feature is the crowning decoration of gilt bronze, consisting of a military trophy, in the centre of which is a medallion of Louis Quatorze in early manhood. Pieces of similar workmanship, and like transitional style, are to be found in the Cluny Museum of Paris, the Louvre, and the Bedchamber of Louis Quatorze at Versailles respectively.

It appears possible that the term-like classical figures, of wood partly gilt, which support the body of the cabinet, may not have formed part of the original design.
French. Earlier Style and Period of Louis Quatorze.

5. **Candelabrum or Flambeau,** for four lights, in bronze cast, chased, and gilt.

French. Style and Period of Louis Quatorze.

6, 7, & 8. **A Set of Three Vases** of red Egyptian porphyry with mounts of bronze, cast, chased, and gilt.

French. Style and Period of Louis Seize.

9. **Cabinet** of ebony with marqueterie of metal on tortoise-shell. The decorative plaques, of bronze, cast, chased, and gilt are from the design of Clodion. In the centre of the frieze are set reliefs in *pietra dura* of Florentine manufacture.

Style and Period of Louis Seize.

10. The companion **Cabinet** to No. **9**

11. Bronze Group. Roman carrying off a Sabine Woman.

Atelier of Giovanni da Bologna.
Italian. End of XVI or beginning of XVII Century.
The Base, in the Louis-Quinze Style, is modern.

12. Bronze Group. The Centaur Nessus and Deïanira.

Atelier of Giovanni da Bologna.
Italian. End of XVI or beginning of XVII Century.
The Base, in the Louis-Quinze Style, is modern.

13. Buffet, in mahogany with mounts and ornaments of bronze, cast, chased, and gilt.

Signed: "J. F. Leleu."
The Fleur-de-lys, alternating in the delicately wrought frieze with conventional foliage of classic type, would appear to indicate that this piece was made for a Prince of the Royal House of France.
French. Style and Period of Louis Seize.

14. Gilt Bronze Candelabrum, with a Cupid of dark bronze uplifting a flambeau.

15. The companion **Candelabrum** to No. **14.**

French. Late Style and Period of Louis Seize.

16. Bronze Statuette. A Lioness.

Italian. Early XVI Century.
The Base is in the Style of Louis Quatorze.

17. Cylindrical Bureau (*Bureau à Cylindre*) of mahogany, with mounts of gilt bronze, cast and chased.

French. Late Style and Period of Louis Seize.

18. Armchair of wood, carved and gilt, covered with fragments of Aubusson Tapestry applied on a ground of stuff.

The chief subject is "Le Cheval et l'Ane," from the series "Les Contes de La Fontaine," designed by Jean-Baptiste Oudry. The design for the tapestry belongs to the Louis Quinze Period; the general design of the chair to the Style and Period of Louis Seize.

19. Allegorical Group in bronze. Louis-Quinze, aided by Philosophy (?) and Science (?) wards off the attacks of Time and Folly.

In the collection of the Revd. H. B. Norman, at Taunton, is another example of this bronze of somewhat larger size, and slightly divergent design, bearing, on the bronze scroll, which in the example of the Wallace Collection remains blank, the following inscription:— "La Prudence, l'Honneur, l'exacte Probité s'unissent de concert dans ce portrait fidèle, et malgré le Vice irrité qui murmure et frémit dans son obscurité, font par les mains du Temps passer leur vray modèle à la sage Postérité." This inscription does not, however, more than vaguely describe the work. It reads, indeed, like an afterthought, an attempted paraphase in words of the group, and it is very possible that the sculptor is not to be made responsible for it.
French. First Half of the XVIII Century.

20. Commode of mahogany, with round and oval medallions of marqueterie, in various woods, these showing neo-classic designs. The mounts are of gilt bronze.

French. Late Style and Period of Louis Seize.

21. Candlestick (*Flambeau*), of gilt bronze in the *Rocaille* Style.

Probably designed by Juste-Aurèle Meissonnier. (B. 1693. D. 1750.)
French. Earlier Style and Period of Louis Quinze.

22. The companion **Candlestick** (*Flambeau*) to No. **21.**

23. Bronze Group. "Summer."

French. XVIII Century.

24. Bronze Group. "Autumn."

French. XVIII Century.

25. Clock by Couchon of Paris, ornamented with marqueterie of metal on tortoise-shell in the Boulle style. The mounts are of gilt bronze.

French. Style and Period of Louis Quatorze.

26. Bronze Group. Hercules overcoming a Centaur.

By Giovanni da Bologna.
Italian. End of XVI Century.

The Base, of bronze, cast, chased, and gilt, on which this group rests, is Italian, of the latest Period of the XVII or earliest of the XVIII century.

27. Bureau Table of ebony, with marqueterie of metal on tortoise-shell and mounts of bronze, cast, chased, and gilt.

By André-Charles Boulle, and in his finest style.
French. Late Style and Period of Louis Quatorze.

28. Candelabrum of gilt bronze, cast and chased.

The supports are term-like figures of Loves, whose bodies merge into scroll-work connecting itself with the base. From rams' heads depend heavy festoons of leaves which are twined round the branches.
French. Made in the last years of Louis Quinze, in the so-called Louis-Seize Style.

29. The companion **Candelabrum** to No. **28.**

30. Mirror in marqueterie of metal on tortoise-shell, with mounts of bronze, cast, chased, and gilt.

The manner shown in the decorative grotesques and arabesques with which the frame-work and back of the mirror are covered is that of Bérain, whose fantastic yet well ordered designs, one of the most characteristic manifestations of the Louis Quatorze style, were used and adapted in many of the finest pieces produced by André-Charles Boulle.
By André-Charles Boulle. (B. 1642. D. 1732.)
French. Late Style and Period of Louis Quatorze

31. Table of ebony and gilt metal, covered with marqueterie, in tortoise-shell, copper, and white metal, on yellow metal. The design, including many grotesque figures akin to those of the Italian Comedy, recalls the mode of fantastic decoration which originated with Bérain, but is hardly of such quality as to be attributable to himself or his atelier.

French. Late Style and Period of Louis Quatorze.

32. Ivory Figures of Loves in high relief, mounted as a Pedestal.

In the Style of Van Opstal.

Flemish. XVII Century. (The pedestal itself is of later workmanship.)

33. Companion **Pedestal** to No. **32.**

34. Pedestal Cabinet of ebony, with marqueterie of metal on red tortoise-shell, mounts of gilt bronze, cast and chased, and a central plaque of ungilt bronze from the design of Clodion.

The Style is a reminiscence of that handed down from the Boulle Atelier.

French. Period of Louis Seize.

35. Companion **Pedestal Cabinet** to No. **34.**

36, 37, 38. Cherubim carved in white marble.

Flemish. XVII Century.

39. Small Column and Base of red porphyry with capital and mounts of gilt bronze.

French. Style of Louis Seize.

40. Barometer of tulip wood, with mounts of bronze, cast, chased and gilt.

Earlier Louis-Quinze Style.

French. Middle of XVIII Century.

41. Mirror Frame of wood, carved, pierced, and gilt.

Italian. Early XVIII Century.

42. Clock Case of Wood boldly carved with conventional foliage and supporting figures of lions, gilt.

Late Louis Quinze Style.

French. Second Half of XVIII Century.

GALLERY X.

BRONZES.

1. Bronze Bust. Alexander the Great.

French. Earliest years of the XIX Century. In the classical style of the First Empire.

2. Candlestick or Flambeau, of gilt bronze, in the *Rocaille* Style. Probably designed by Sébastien-Antoine Slodtz.

French. Earlier Style and Period of Louis Quinze.

3. The companion **Candlestick or Flambeau** to No. **2.**

4. Large Candelabrum of dark and gilt bronze, cast and chased. A Nymph upholding a five-light Flambeau of gilt bronze in the shape of a cornucopia, which terminates in an upright flame, in lieu of the usual flowers. The figure of the Nymph is in the manner of Etienne Falconet.

The pedestal is of grey marble, with mounts of gilt bronze.
French. Style and Period of Louis Seize.

5. The companion **Candelabrum** to No. **4.**

These Candelabra, Nos. **4** and **5,** are *en suite* with the Candelabra, Nos. **19** and **20,** in Gallery XI, and the Candelabra, Nos. **22** and **23,** in Gallery II.

6. Bronze Statuette. Cupid carrying his quiver.

French. XVIII Century.
The pedestal, in Boulle marqueterie of metal on red tortoise-shell, is in the late style of Louis Quatorze.

7. Clock. By Lepaute. Surmounted by Jove's Eagle, of gilt bronze, wielding thunderbolts, and supported by reproductions of Michelangelo's famous figures "Night" and "Morning" in dark bronze, on a rocky base of gilt bronze.

The actual clock and dial with its case of gilt bronze is of the late XVIII Century.
A fine clock showing these same figures in combination, but throughout in the Louis Quatorze style and of that period, is in the palace of the *Archives Nationales* (Hotel de Rohan-Soubise), Paris.

8. Alabaster Statuette of a reclining Love, holding in one hand a skull, which he contemplates, and in the other a scroll.

German or Flemish. XVII Century.
The pedestal is of ebony framing plaques of marble and red porphyry.

9. Tazza of Red Porphyry, supported by caryatides of dark bronze, resting on a base of green porphyry mounted in gilt bronze.

French. Last Years of XVIII Century. (Transition from Louis Seize to Empire style.)

10. Candlestick or Flambeau, of gilt bronze.

French. Style and Period of Louis Quatorze.

11. The companion **Candlestick or Flambeau** to No. **10.**

12. Bronze Inkstand. A Goat-footed Satyr.

The mount, of gilt bronze, is in the Louis-Quatorze Style.
North Italian (*Paduan?*). First Years of XVI Century.

13. Candlestick or Flambeau, of gilt bronze.

French. Style and Period of Louis Quatorze.

14. The companion **Candlestick or Flambeau** to No. **13.**

15. Bronze Group. Hercules slaying the Nemæan Lion.

Style of Giovanni da Bologna.
Italian. End of XVI or beginning of XVII Century.

16. Bronze Figure of a Pedlar, on a base decorated with pseudo-Chinese subjects incrusted in mother-of-pearl.

French. Period of the *Régence.* Early XVIII Century.

17. Companion **Figure** of a Pedlar to No. **16.**

18. Bronze Statuette of the Emperor Napoleon I, represented in the Roman fashion.

French. Period of the First Empire.

19. Bronze Group. Virtue Triumphing over Vice.

After the marble original by Giovanni da Bologna, executed in 1570, and now in the courtyard of the Museo Nazionale at Florence.
Italian. XVII Century.

20. Bronze Statuette of the Empress Marie-Louise, represented in the Roman fashion.

French. Period of the First Empire.

21. Small Column of Victory of porphyry and granite, set in dark bronze, surmounted by a Statue of Victory in gilt bronze, on a ball of lapis-lazuli. The mounts of dark bronze, cast and elaborately chased, are emblems of Peace and War.

French. Style and Period of the First Empire.

22. Column and Base of red porphyry with capital and mounts of gilt bronze.

Style of Louis Seize.

FURNITURE.

23. Armchair of wood, carved and gilt, framing fragments of Aubusson Tapestry cut out and mounted on a ground of stuff. Above: A little Shepherdess plucking flowers. Below: A subject from the series "Les Fables de la Fontaine," probably "Le Corbeau et le Renard."

The tapestry is of the later Louis-Quinze Style and Period; the general design of the chair is of the Louis-Seize Style and Period.

24. Armchair of wood, carved and gilt, framing fragments of Aubusson Tapestry mounted on a ground of stuff. Above: A little Shepherdess plucking flowers. Below: A Kite carrying off a small animal in its beak.

The tapestry is of the later Louis-Quinze Style and Period; the general design of the chair is of the Louis-Seize Style and Period.

25. Armchair of wood, carved and gilt, framing fragments of Aubusson Tapestry cut out and mounted on a ground of stuff. Above: A Boy walking on stilts. Below: A Crow on a Ram's back (from the series "Les Fables de la Fontaine").

The tapestry is of the later Louis-Quinze Style and Period; the general design of the chair is of the Louis-Seize Style and Period.

26. Square Commode of walnut wood, with mounts and ornaments of gilt bronze, cast and chased.

French. Style and Period of Louis Seize.

27 & 28. Clock and Cabinet of ebony, with marqueterie of metal on tortoise-shell. The statuettes and mounts are of gilt bronze, cast and chased. The crowning group representing the Three Fates, the same subject being repeated in a low relief applied upon the body of the cabinet, but in a wholly different design. The clock is signed "Le Roy à Paris."

French. Style of the Boulle Atelier. Late Period of Louis Quatorze.

29. Cabinet or Chest of Japanese Lacquer, with mounts of gilt and engraved metal.

30. Large Armoire in ebony, with marqueterie of metal on tortoise-shell, the ornamental reliefs and mounts being in bronze, cast, chased, and gilt. The principal subjects of these reliefs are "Apollo and Daphne" and "Apollo and Marsyas," two groups which are very frequently found in pieces issuing from the Boulle Atelier, or reproducing its models.

By André-Charles Boulle. (B. 1642. D. 1732.)
Later Style and Period of Louis Quatorze.

31. Cabinet or Chest of Japanese Lacquer, with mounts of gilt and engraved metal.

32. Commode of ebony, with panels of lacquer in the Oriental style, and mounts of bronze, cast, chased, and gilt.

The bronzes are in the *rocaille* style and approximate to the manner of the Caffieri Atelier.

French. Middle Style and Period of Louis Quinze.

33. The companion **Armoire** to No. **30.**

34. Commode of rose-wood, with mounts of bronze, cast, chased, and gilt.

French. Middle Style and Period of Louis Quinze.

CASE A.

BRONZES, IVORIES, & BOXWOOD CARVINGS OF VARIOUS PERIODS.

35. Boxwood Statuette. Hercules swinging his club.

By Francesco da Sant' Agata of Padua.

Inscription carved round the base : "Opus Francisci Aurificis P." In the Drury-Fortnum Collection at Oxford is a fine bronze statuette, the body but not the head of which was apparently adapted from this work, which may itself have been inspired by, though not copied from, a Greek antique of the 4th Century B.C. That bronze is itself ascribed to F. da Sant' Agata. To him are also given a "Hercules and Antaeus" (in the Stern collection at Paris), freely adapted from the famous bronze group by Antonio Pollaiuolo in the Museo Nazionale, and a "Wounded Youth," examples of which are in the collection of small bronzes at the Kaiser-Friedrich-Museum of Berlin, and in the Wallace Collection (Gallery XI., Case A, No. 36). Not less closely connected with this "Hercules" is a fine "St. Sebastian," a statuette carved in boxwood, which is grouped with the small bronzes of the Kaiser-Friedrich-Museum.

This admirable little work in the Wallace Collection is of the highest celebrity. It was first mentioned by Bernardino Scardenone, who, in his work "*De antiquitate urbis Patavii*," describes a "*Herculeum buxeum Francisci argentarii Patavini*," then belonging to Marcantonio Massimo of Padua, and which had been carved by Francesco da Sant' Agata in 1521. (*See* Edmond Bonnaffé in *Gazette des Beaux-Arts*, 1886, Vol. I, 202; C. von Fabriczy in *Rassegna d'Arte*, January 1904; and Dr. Wilhelm Bode in the Burlington Magazine, May 1904.)

Paduan. Early XVI Century.

(*See* Plate No. **20.**)

36. Statuette of bronze, on a pillar of red jasper, with a capital and base of gilt bronze.

A Hermaphrodite, probably, like No. **37,** taken from a bronze found at Herculaneum or Pompeii.

The bronze and its pedestal are Italian of the XVIII Century.

Boxwood Statuette of Hercules, by FRANCESCO DA SANT' AGATA of Padua.

H. = 9·7 in. 24·6 cm.

37. Statuette of bronze on a pillar of red jasper, with a capital and base of gilt bronze.

After a bronze found at Herculaneum and now in the Naples Museum. (*Roux et Barré, Herculanum et Pompéi*, pl. 37, p. 170.)
The bronze and its pedestal are Italian of the XVIII Century.

38. Ivory Statuette. Hercules triumphant.

Flemish. XVII Century.

39. Boxwood Statuette. Venus leaving the Bath.

Copy, on the same scale, of the Bronze Statuette signed "*Johannes Bologna Belga*," given by Giovanni da Bologna to the Emperor Maximilian II, and now in the Imperial Museum at Vienna. *See also* the bronze repetition of this same Statuette, No. **3**, Gallery XIV.
Italian or *German.* Late XVI or Early XVII Century.

40. Boxwood Statuette. A Pilgrim Saint.

Flemish. First Half of XVI Century.

41. Boxwood Carving. St. George delivering the Princess from the Dragon.

German. Early XVI Century.

42. Bronze Statuette. Figure of a nude youth binding a garland round his head—apparently based upon an antique statue. Though the motive is more or less that of the Diadumenos, the statuette has no relation in style or design to the famous statue by Polykleitos.

Italian. XVI Century.

43. Removed to Gallery III. *See* No. **584,** Case F.

44. Statuette of boxwood. An aged man wearing a hood.

German. XVI Century.

76. Cross and Dome-shaped Pedestal of boxwood minutely carved with scenes from the Life and Passion of Christ.

Venetian (?) XV Century.

77. Bronze Statuette on a pedestal of marble.

A reduced copy of the *Venere de' Medici* in the Tribuna of the Uffizi.
Italian. Second Half of XVI Century.

ILLUMINATIONS ON VELLUM.

45. Illuminated Initial. St. Agnes holding the Lamb, her Attribute.

Ferrarese School (?). End of XV Century.
H. 7·2 in. 18·3 cm.
B. 7·0 in. 17·9 cm.

46. Illuminated Initial. The Entry of Christ into Jerusalem.

We have here, in all probability, the same Lombard miniature painter who illuminated a number of pages in the Book of Hours of Bona Sforza, Duchess of Milan, now in the British Museum.
Lombard School. About 1500.
H. 7·6 in. 19·3 cm.
B. 8·5 in. 21·7 cm.

47. Illumination on vellum. The Eternal, appearing to Noah announces the Deluge.

By Gherardo or Monte di Giovanni.
The design of the figures gives strong proof of the influence of Botticelli, but the landscape differs wholly in style and colour from his.
Florentine School. End of XV Century.
H. 13·3 in. 33·7 cm.
B. 12·4 in. 31·6 cm.

48. Illuminated Initial. St. Apollonia with the instruments of her Martyrdom.

Southern French or Spanish. XV Century.
H. 4·3 in. 10·9 cm.
B. 6·7 in. 16·8 cm.

49. Illuminated Initial. The Ascension of Christ.

Lombard School. About 1500.
See Note to No. **46.** These leaves evidently belonged to the same manuscript.
H. 7·6 in. 19·4 cm.
B. 8·5 in. 21·7 cm.

50. Illuminated Initial Letter. Justice, with trumpet-blowing Amorini.

Ferrarese School. Late XV Century.
H. 6·2 in. 15·9 cm.
B. 6·3 in. 16·0 cm.

51. Illumination on vellum. St. Stephen, Protomartyr, in Adoration.

Florentine School (?). Second Half of XV Century.
H. 3·2 in. 8·1 cm.
B. 3·2 in. 8·2 cm.

52. Illuminated Initial. St. Giles with the wounded Doe. *North Italian* (?). About 1500.

H. 4·5 in. 11·3 cm.
B. 4·4 in. 11·2 cm.

53. Illumination on vellum. The Circumcision.

Netherlandish. Late XV Century.
H. 4·4 in. 11·0 cm.
B. 3·2 in. 8·0 cm.

54. Illumination on vellum. Two angels, whose forms below the waist curiously degenerate into those of sea-creatures, uphold a tablet upon which is inscribed: "Jesus."

Later Milanese (Leonardesque) School. About 1500.
H. 4·3 in. 10·8 cm.
B. 11·8 in. 29·8 cm.

55. Illuminated Initial on vellum. The Resurrection of Christ.

By Liberale da Verona. (B. 1451. D. about 1515.)
Veronese School. End of XV Century.
Several important fragments of the same illuminated manuscript are in the Museo Civico (Municipal Gallery) of Verona.
H. 7·7 in. 19·7 cm.
B. 7·9 in. 20·0 cm.

56. Illumination on vellum. Medallion portrait of a Philosopher or Humanist.

Umbrian School (?). End of XV Century.
See as by the same hand the leaf of a missal with the Coronation of the Virgin among those publicly exhibited in the Victoria and Albert Museum.
D. 2·1 in. 5·3 cm.

57. Illuminated Initial. St. Nicholas of Bari.

Ferrarese School (under the influence of Cosimo Tura). Late XV Century.
From the same manuscript as No. **50.**
H. 6·3 in. 16·0 cm.
B. 6·3 in. 16·0 cm.

58. Illuminated Initial. The Man of Sorrows.

North Italian (?). About 1500.
H. 3·1 in. 7·8 cm.
B. 3·5 in. 8·9 cm.

59. Illumination on vellum. The Adoration of the Magi.

Netherlandish. Late XV Century.
H. 4·3 in. 10·9 cm.
B. 2·9 in. 7·3 cm.

60. Illuminated Page from the "De Consolatione" of Boethius.

To the left, Boethius admonished by Philosophy. To the right The Wheel of Fortune. (*See also* No. **63.**)

Possibly by Maître François, illuminator of the *Cité de Dieu*, in the Bibliothèque Nationale of Paris.
French School. Middle of XV Century.
H. 9·5 in. 24·2 cm.
B. 6·5 in. 16·6 cm.

61. Illumination on vellum. The Legend of Trajan and the Widow.

By, or after, Hans Sebald Beham. (B. 1500. D. 1550.)
School of Nuremberg. First Half of XVI Century.
H. 3·1 in. 7·8 cm.
B. 4·3 in. 11·0 cm.

62. Illumination on vellum. The Garden of Love.

The style is that of the painters of the School of Fontainebleau.
Italo-French School. Second Half of XVI Century.
H. 7·9 in. 20·1 cm.
B. 5·0 in. 12·6 cm.

63. Illuminated Page from the "De Consolatione" of Boethius.

Boethius holds converse with Philosophy, who is attended by the "Seven Liberal Arts" (Trivium and Quadrivium): Grammar, Rhetoric, Logic; Music, Arithmetic, Geometry, and Astronomy. (*See also* No. **60.**)
Possibly by Maître François, illuminator of the *Cité de Dieu* in the Bibliothèque Nationale of Paris.
French School. XV Century.
H. 9·5 in. 24·1 cm.
B. 6·7 in. 16·7 cm.

64. Illumination on vellum. The Baptism of Christ.

In the landscape background are depicted as incidents the Raising of Lazarus; The Transfiguration; St. George and the Dragon.
Later Flemish School (with some resemblance in the figures to the early manner of Quentin Matsys). Beginning of XVI, Century.
H. 12·7 in. 32·2 cm.
B. 7·2 in. 18·4 cm.

65. Illuminated Initial. The Death of a Saint.

Tuscan School. XIV Century.
H. 2·9 in. 7·4 cm.
B. 2·8 in. 7·1 cm.

66. Illumination. Christ on the Cross, with the Virgin, St. John the Evangelist, and the Magdalen.

Florentine. End of XV Century.
H. 6·1 in. 15·4 cm.
B. 3·7 in. 9·5 cm.

67. Fragment of Illuminated Missal. Christ in Glory.

Tuscan School. XIV Century.
H. 7·7 in. 19·6 cm.
B. 7·4 in. 18·8 cm.

68. Fragment of Illuminated Missal. St. Stephen and St. Lawrence.

Tuscan School. XIV Century.
H. 12·0 in. 30·4 cm.
B. 4·5 in. 11·5 cm.

69. Illumination on vellum. Jesus in the Garden of Gethsemane reveals Himself to the soldiers led by Judas to take Him captive. Simon Peter smites the High Priest's servant Malchus. (St. John, ch. XVIII, 1–10.)

Veronese School (under the influence of Pisanello). First Half of XV Century.
H. 4·8 in. 12·2 cm.
B. 6·0 in. 15·4 cm.

70. Initial from Illuminated Missal. St. Peter enthroned.

By Niccolò da Bologna.

Bolognese School. Second Half of XIV Century.
H. 8·3 in. 21·0 cm.
B. 8·2 in. 20·9 cm.
This and the two following Initials have been cut from the same Missal.

71. Initial from Illuminated Missal. The Death of the Virgin.

By Niccolò da Bologna.

Bolognese School. Second Half of XIV Century.
H. 9·4 in. 23·9 cm.
B. 8·0 in. 20·3 cm.

72. Initial from Illuminated Missal. St. Paul.

By Niccolò da Bologna.

Bolognese School. Second Half of XIV Century.
H. 8·2 in. 20·8 cm.
B. 7·1 in. 18·0 cm.

73. Illumination on vellum. The Presentation in the Temple.

Sienese School. XIV Century.
H. 7·0 in. 17·8 cm.
B. 6·9 in. 17·6 cm.

74. Illumination on vellum. The Descent of the Holy Ghost.

Tuscan School. XIV Century.
H. 9·5 in. 24·1 cm.
B. 7·6 in. 19·2 cm.

75. Two Shields of Arms surmounted by Cherubim; these last being painted in crimson, heightened with white, on a green ground.

The lower shield shows the Red Lily of Florence.
Florentine. About 1500.
(1) H. 4·2 in. 10·7 cm.
B. 4·5 in. 11·3 cm.
(2) H. 2·8 in. 7·0 cm.
B. 4·5 in. 11·3 cm.

GALLERY XI.

SCULPTURE BRONZES, AND FURNITURE.

1. Marble Bust of Madame Marie-Louise-Thérèse-Victoire de France (Madame Victoire), fifth daughter of Louis XV and aunt of Louis XVI. (B. 1733. D. 1799.)

By Jean-Antoine Houdon. (B. 1741. D. 1828.)

This bust was formerly catalogued in the Wallace Collection as "Madame Elisabeth, sister of Louis Seize;" but, as that Princess perished in her thirtieth year, the description is manifestly inapplicable. A certain likeness has been traced between it, and the portrait of Catherine II, Empress of Russia, of whom Houdon executed a bust, which has been engraved. The engraving, by E. Beisson, which exists at the Bibliothèque Nationale of Paris, shows, however, an altogether different conception and arrangement. The date 1777 and the strong resemblance to painted portraits of this princess, makes it practically certain that we have here the portrait of Madame Victoire de France, daughter of Louis XV, which was exhibited at the Salon in that year, together with that of her sister, Madame Adelaïde. The companion bust of that princess reappeared at the *Cent Pastels* exhibition held in Paris in 1908, and was then in the collection of M. George Hoentschel.

Signed "A. Houdon fecit, 1777."

French School. Late XVIII Century.

(*See* Plate No. **21.**)

2. Marble Bust of King Charles I of England.

By Joannes Michiel Rysbrack. (B. 1693. D. 1770.)
Flemish School. XVIII Century.

3. Marble Bust of Caroline, Queen Consort of George II of England.

By Joannes Michiel Rysbrack. (B. 1693. D. 1770.)
Flemish School. XVIII Century.

4. Marble Bust of Madame de Sérilly (Anne-Marie-Louise Thomas de Domangeville, wife of Mégret de Sérilly, Baron de Theil).

By Jean-Antoine Houdon. (B. 1741. D. 1828.)
Exhibited at the Salon of the Louvre in 1783.
Signed "Houdon F. 1782."

In the Victoria and Albert Museum at South Kensington is the Boudoir of this lady, with a wall and ceiling decoration by Rousseau de la Roëttière, and a chimney-piece of grey and white marble, with gilt bronze mouldings, the supporting figures being by Clodion and the bronzes by Gouthière. This ensemble was removed from the Rue Saint-Louis in Paris. (*See* Lady Dilke's "Furniture and Decoration of the XVIII Century.") Madame de Sérilly was condemned to death by the Revolutionary Tribunal during the Reign of Terror (10th May, 1794) by the same judgment which sentenced Madame

Marble Bust of Madame Victoire de France, by HOUDON.

Plate 21. Page 130.

Marble Bust of Madame de Sérilly, by HOUDON.

Plate 22. Page 131.

Elisabeth, sister of Louis XVI, whose devoted friend she was. Madame de Sérilly escaped, however, on the (unfounded) declaration of Madame Elisabeth and Madame de Montmorin that she was *enceinte*.

French School : Late XVIII Century.

(*See* Plate No. **22**.)

5, 6, 7, 8. Set of four Wall Lights (*Bras de Lumière*) of bronze, cast, chased, and gilt. The form is that of a quiver full of arrows, from the sides of which issue three lights adorned with conventional foliage and festoons of flowers and fruit.

By Feuchères.

French. Style and Period of Louis Seize.

9, 10. Pair of Wall Lights (*Bras de Lumière*) of bronze, cast, chased, and gilt. The form is that of an elongated basket full of flowers, from the sides of which issue three lights adorned with conventional foliage of acanthus and laurel.

French. Style and Period of Louis Seize.

11. Bronze Figure. The Muse Urania.

French. Late XVIII Century.

12. Bronze Statuette from an antique statue reproducing the "Hermaphroditus" of Polycles. The Berlin Museum contains a nearly identical marble figure of this class, but of small life-size.

French or Italian. Early XIX Century.

13. Bronze Figure. The Muse Clio.

French. Late XVIII Century.

14. Cabinet of ebony, with incrustations of gilt and white metal on tortoise-shell, and mounts of bronze, cast, chased, and gilt. The two chief plaques represent a Priest and a Priestess sacrificing ; others show Victories blowing trumpets, Juno, and Venus.

In the style of André-Charles Boulle, but made by a skilful imitator of the Boulle Atelier, in the Louis-Seize Period.

French. Late XVIII Century.

15. Bronze Statuette.

The Genius of Architecture.

After the marble original by Giovanni da Bologna in the courtyard of the Museo Nazionale (Bargello) at Florence. Compare with the Boxwood Statuette, No. **39**, Case A, in Gallery X., after a signed bronze original by that master. Examples of this "Genius of Architecture" are to be found in the collection of Mr. Brinslay Marlay, in the Davilliers Room at the Louvre, and in several other collections.

Italian. XVII Century (?).

16. Bronze Statuette of Napoleon I. in the Roman fashion

After the White Marble Statue of colossal proportions by Canova, formerly in the Louvre, and now in the Inner Hall at Apsley House.

French. Early XIX Century.

17. Bronze Statuette. Cymbal-playing Faun. From the antique.

Italian. XIX Century.

18. The companion **Cabinet** to No. **14.**

19. Large Candelabrum of dark and gilt bronze, cast and chased. A Nymph in dark bronze upholding a five-light flambeau, of gilt bronze, in the shape of a cornucopia, which terminates in an upright flame in lieu of the usual flowers. The figure of the Nymph is in the style of Étienne Falconet. The pedestal is of grey marble, with mounts of gilt bronze.

French. Style and Period of Louis Seize.

20. Companion **Candelabrum** to No. **19.**

These Candelabra, Nos. **19** and **20,** are *en suite* with the Candelabra Nos. **4** and **5,** in Gallery X, and the Candelabra, Nos. **22** and **23,** in Gallery II.

21. Candlestick (*Flambeau*) of bronze, cast, chased, engraved, and gilt. The sconce is upheld by a Caryatid bearing a garland of flowers and fruits. This has a term-like base, through which, however, the feet appear.

French. Style and Period of Louis Quatorze.

22. Companion **Candlestick** (*Flambeau*) to No. **21.**

23. Musical Clock, by Viger, of Paris. The case is of bronze, cast, chased, and gilt, the decoration having reference to Autumn and the Chase. The crowning group represents a Spaniel with a Hawk. The *Rocaille* style is here seen in all its exuberance.

French. Earlier Style and Period of Louis XV (first half of the XVIII Century).

24, 25, 26, 27, 28, 29. Set of Chairs of wood, carved and gilt, covered with Beauvais Tapestry, decorated with bouquets of roses, tulips, and other flowers. Transition between the Louis-Quinze and Louis-Seize Styles.

French. Second Half of the XVIII Century.

30. Mirror of carved and gilt wood in the style of the Late Eighteenth Century.

French. XIX Century.

CASE A.

BRONZES. XVth, XVIth, AND XVIIth CENTURIES.

31. Bronze Statuette adapted from an antique statue of the "Venus of the Capitol" type.

Italian. XVI Century.

32. Bronze Inkstand. Female Satyr holding a vase in the right hand, and with the left caressing an Infant Satyr.

School of Riccio.
Paduan. First years of XVI Century.

33. Bronze Statuette on base of green porphyry.

Mercury taking Flight.
After the small life-size original by Giovanni da Bologna in the *Museo Nazionale* at Florence. (B. 1524. D. 1608.)
Atelier of Giovanni da Bologna.
Italian. Late XVI Century.

34. Bronze Group. Female Wrestlers.

Italian. Early XVII Century.

35. Bronze Statuette, partly gilt. A Wounded Amazon.

After one of the Roman copies from a lost Greek original of the Fifth Century B.C.
Italian. XVII Century.

36. Bronze Statuette. A Wounded Youth.

By Francesco da Sant' Agata of Padua. (See also No. **35,** Case A, Gallery X.) An almost identical bronze in the Kaiser-Friedrich-Museum shows two gaping wounds in the breast, which are here omitted.
Paduan. Early XVI Century.

37. Terminal Figure of a Garden God, in light-coloured bronze.

Italian. XVII Century.

38. Bronze Candlestick adorned with decorative female figures and garlands.

Venetian. Second Half of XVI Century.

39. The companion **Candlestick** to No. **38.**

40. Bronze Handle of a Vase. A symbolical Monster of classic type, with the body of a woman and the legs of a cow. Between the breasts of the figure hang the Scales of Justice.

North Italian. Late XV or Early XVI Century.

41. Bronze Inkstand and Cover supported by Cupids, the crowning group being Venus on a Dolphin.

Italian. Early XVI Century

41A. Cover of the Inkstand No. **41.**

42. Bronze Handle of a Vase. A nude male figure.

Italian. First Half of XVI Century.

43. Bronze Group, mounted on a base of gilt bronze in the Louis-Quinze Style.

Girl with a Swan.
French. Middle of XVIII Century.

44. Bronze Group, mounted on a base of gilt bronze in the Louis-Quinze Style.

Girl with a Dog.
French. Middle of XVIII Century.

45. Bronze Group. Venus and Cupid.

Flemish (?). Late XVI Century.

46, 47, 48, 49. Series of Four Bronze Medallions.

The Four Seasons.

46. "Spring."

47. "Summer."

48. "Autumn."

49. "Winter."

French. Middle of XVIII Century.

50. Bronze Statuette. Hercules.

Italian. XVI Century.

51. Bronze Statuette. Venus after the Bath.

Italian. Late XVI Century.

52, 53, 54, & 55.

52. Necklace,

53. Casket, and

54 & 55. Two Bracelets; all of these of iron, pierced and wrought.

Berlin ironwork. XIX Century.

56. Large Roman Hanging Lamp and Cover of bronze, with projecting lights formed of bulls' heads, and a decoration in low relief of Bacchic heads and ivy leaves.

56a. Top of the Hanging Lamp No. **56.**

57. Bronze Statuette. A Cupid seated.

Italian. XVII Century.

58. Bronze Mask, of a Cupid's head.

Florentine. Second Half of XV Century.

Bronze Statuette of a Goddess, by GIOVANNI DA CREMONA.

H. = 8·0 in. 20·3 cm.

Plate 23. Page 135.

59. Bronze Figure. Cupid asleep.

Italian. XVII Century.

60. Inkstand of bronze, cast and chased.

Ascribed to Andrea Briosco, called Riccio. (B. 1470. D. 1532.)
The style of the lid is somewhat earlier than that indicated by the body of the inkstand, and suggests the influence of the School of Donatello. The more modern design of the body recalls the art of Caradosso, to whom, perhaps, rather than to Riccio, this often repeated piece should be ascribed.
North Italian. End of XV Century.

61. Bronze. Cupid mounted on a Dolphin.

Italian. XVI Century.

62. Mask of a Cupid.

Italian. Late XV Century.

63. Bronze Figure. Cupid shooting blindfold, as he is borne along, mounted on a Dolphin.

Italian. Late XVI Century.

64. Bronze Head of Vitellius.

Italian. Early XVI Century.

65. Bronze Statuette. A Sower.

Italian. Late XV Century.

66. Mortar of light-coloured bronze, cast and chased.

Decorated in low relief with classic vases and horses of heroic type.
Italian (*Florentine* ?). Latter Half of XV Century.

67. Bronze Figure. A Triton.

Italian. XVI Century.

68. Bronze Head of an Elderly Man in the Roman Style

Paduan. Late XV Century.

69. Bronze Statuette. Venus braiding her hair after the Bath.

Italian. Early XVI Century.

70. Inkstand of bronze. A Sea Nymph or Siren twined round a well-head.
Venetian. Middle of XVI Century.

71. Bronze Statuette with brilliant light patina and gilt draperies.

A Goddess seated upon a Throne, the sides of which are respectively adorned with figures of a Sphinx and a Cupid in low relief.
Signed : *IO. CRE.* (Giovanni da Cremona).
Italian. Early XVI Century.
(*See* Plate No. **23.**)

72. Vase and Handle of bronze, cast and chased.

Decorated with masks, minute foliage, and medallions.
North Italian. End of XV or beginning of the XVI Century.

73. Inkstand of bronze, cast and chased; decorated with reliefs representing Diana, Minerva, and Victory, and supported by three figures of goat-footed Satyrs.
By Andrea Briosco, called Riccio. (B. 1470. D. 1532.)
Paduan School. End of XV or First Years of XVI Century.

74. Mortar of bronze, cast and chased.

Decorated, in very low relief, with subjects in the classic style, together with lizards, plants, and foliage, treated with realistic accuracy.
Ascribed to Peter Flötner.
German. First Half of XVI Century.

75. Bronze Statuette. An Acrobat.

From the Seillière Collection.
Italian. XVI Century.

CASE B.

MINIATURES OF THE XVIth, XVIIth, AND XVIIIth CENTURIES.

76. Full-length of Louis XV, in youth, with the Insignia of Royalty.

Gouache ascribed to Moreau Le Jeune; after an earlier oil painting by Jean-Baptiste Van Loo. (Pendant to No. **86.**)
From the collection of the Duchesse de Berry.
French School. Second Half of XVIII Century.

77. Portrait of a Young Lady in blue, seated in a garden.

By Pierre-Adolphe Hall, Swedish Miniature Painter. (B. 1739. D. 1794.)
French School. Second Half of XVIII Century.

78. Portrait of Gustavus III, King of Sweden (1771-1792), wearing the Royal Mantle and the Order of the Seraphim.

Enamel on copper. After an oil painting.
Signed: "*Coteau.*"

79. Portrait of The Marquise de Pompadour.

After the portrait by François Boucher in the National Gallery of Scotland.
French School. Second Half of XVIII Century.

80. Portrait of Charles II, King of England.

By Samuel Cooper. (B. 1609. D. 1672.)
British School. Second Half of XVII Century.

81. Portrait of Oliver Cromwell.

By Christian Richter. (Born at Stockholm, 1682. Died in England, 1732.) After Samuel Cooper. (B. 1609. D. 1672.)
The type is that of the celebrated unfinished miniature by Cooper in the collection of the Duke of Buccleugh, at Montagu House. The example in the Wallace Collection is said to have been purchased by Sir Richard Wallace, at Vienna, from a descendant of the Protector's family. It bears, however, on the reverse the somewhat enigmatic signature or inscription "*Sum Possessor, Richter, 1708,*" the most plausible interpretation of which is that Richter possessed the original by Cooper, and from it made this further elaborated copy. Two other practically identical examples of this portrait, both of them ascribed to Samuel Cooper, are respectively in the Royal Collection at Windsor Castle, and in that of the late Mr. E. Godolphin Quicke.
British (or Swedish) School. Beginning of XVIII Century.

82. Portrait of Charles II, King of England.

By Thomas Flatman. (B. 1633. D. 1688.)
British School. Second Half of XVII Century.

83. Portrait of a Lady in the Court Costume of Louis XIV.

Copied or adapted from an original of the Louis-Quatorze style and period, but probably painted late in the XVIII Century.
French School. Latter Half of XVIII Century.

84. Portrait of Louis XVI, King of France, in early manhood.

By Luc Sicard, called Sicardi. (B. 1746. D. 1825.)
Signed: "*Sicardy 1782.*"
French School. Late XVIII Century.

85. Portrait of Marie-Antoinette, Queen of France, seated at a table.

Signed: "*Cournerie.*"
French School. Late XVIII Century.

86. Full-length of Marie Leczinska, Consort of Louis XV, with the Insignia of Royalty borne by Cupid and a Page.

Gouache supposed to be by Moreau Le Jeune, after an earlier oil painting by Jean-Baptiste Van Loo. (Pendant to No. **76.**)
Signed: "*Mo. Le Jeune*" (A more usual signature is "*J. M. Moreau le j^e.*")
French School. Second Half of XVIII Century.

87. Portrait of a Lady of the Period of Louis-Quatorze (After Mignard ?). On vellum.

French School. Late XVII Century.

88. Lady in a fantastic dress of the early Georgian period.

English School. First Half of XVIII Century.

89. Portrait of The Marquise de Pompadour.

By François Boucher. (B. 1704. D. 1770.)
Signed : "f. Boucher."

The signature is genuine, the style and touch are absolutely those of Boucher, and the portrait must unreservedly be accepted as his, although we know no miniature from the brush of this great decorative painter of such exquisite minuteness and finish, combined with breadth and freshness, as this one. It must have been an exceptional effort made for his patroness, seeing that it is altogether distinct in design and conception from any other portrait by Boucher of the royal favourite.

There were shown in the Special Exhibition of Portrait Miniatures at the South Kensington Museum in 1865 the companion miniatures, "Boucher and his Wife, by Himself," vellum, (No. 141, lent by Mr. George Bonner), and "Vanloo and his Wife," vellum, (No. 147, same collection), both by the Catalogue ascribed to the master himself.

Some of the miniatures ascribed to François Boucher were painted by his wife, presumably under his supervision.

French School. Middle of XVIII Century.
(*See* Plate No. **24.**)

90. Enamel on Copper. Portrait of a Gentleman in a plum-coloured coat.

English School (?). Middle of XVIII Century.

91. Portrait of a Lady in country attire, wearing a red hat.

British School (?). First Half of XVIII Century.

92. A Prince of the Royal House of Sweden (perhaps Charles XIII).

By Pierre-Adolphe Hall, Swedish Miniature Painter. (B. 1739. D. 1794.)
French School. Second Half of XVIII Century.

93. Portrait of Hans Holbein the Younger (1498-1543).

By Himself. Inscription "H.H. ANO. 1543. ETATIS SUÆ 45."

A nearly identical miniature is in the collection of the Duke of Buccleugh, which also contains another and somewhat larger miniature of Holbein, ascribed like these two to the painter himself.

The example of the Wallace Collection is the finest of the three, and the one which most undoubtedly exhibits the characteristics of Holbein's style and manner. The Duke of Buccleugh's small miniature, though weaker, might also be ascribed to Holbein himself. The well-known engraved portrait by Hollar was no doubt taken from this example in the Wallace Collection. Identical in design with it is the much larger drawing in the Gallery of Portraits of Painters at the Uffizi in Florence. That supposed auto-portrait is, however, nothing more than a much enlarged copy of this miniature.

German School. First Half of XVI Century.
(*See* Plate No. **25.**)

94. Portrait of Louis XVI, King of France, in early manhood.

By Luc Sicard, called Sicardi. (B. 1746. D. 1825.)
Signed : "*Sicardi 1779.*"
French School. Second Half of XVIII Century.

The Marquise de Pompadour, by BOUCHER.

Plate 24. Page 138.

95. Enamel on Copper. Portrait of a young Lady in white with knots of blue.

Perhaps by Christian Frederick Zincke (German Enameller practising in England). B. Dresden, 1684. D. London, 1767.
German or British School. Middle of XVIII Century.

96. Portrait of a Young Gentleman, full-face, in Court-dress.

British School. Middle of XVIII Century.

97. Madame Marie-Adélaïde de France, as Diana.

After Nattier.
French School. Middle of XVIII Century.

98. Marie Leczinska, Queen Consort of Louis XV.

After the portrait by Nattier of which there are examples in the Museums of Dijon and Versailles, from the former of which the reduced version in the Wallace Collection (No. **437**) was made by the artist himself, or in his atelier.
French School. Middle of XVIII Century.

99. Enamel on Porcelain. Copy made from the Portrait of a Lady of the Louis-Quatorze period.

Signed : "*Emilie de Lorme, 1823.*"

100. A Lady, three-quarter face, in demi-toilette.

Signed "*D. Braynoux, 1764.*"
French School. Latter Half of XVIII Century. (*See* also No. **133.**)

101. Henriette-Louise de Bourbon-Conti, Duchesse d'Orléans, as Hebe.

Adapted from the portrait of Nattier, of which there are original examples in the Gallery of Stockholm, in the Musée Condé at Chantilly (with a slight variation in the costume) in the collection of Mr. Otto Beit, and in a private collection in Paris.
French School. Middle of XVIII Century.

102. Lady in a costume of the Pompadour fashion.
French School. Middle of XVIII Century.
A circular miniature, practically identical in design with this one, is in the collection of Mr. Pierpont Morgan. It is supposed to represent Anne-Josephe Bonier de la Mosson, Duchesse de Chaulnes, of whom Nattier painted a somewhat similar portrait.

103. Enamel.
Inscribed on the back :— *Marquis of Hertford, after Vandyck. Aug. 1849. Painted by Henry P. Bone, Enamel Painter to Her Majesty, P. Albert, &c. Col. of E. of Clarendon, the Grove, Herts.*
By Henry Pierce Bone (son of Henry Bone, R.A.). B. 1779. D. 1855.
British School. XIX Century.

104. Painting on paper. "*Jean de Thou, Seigneur de Bonneuil, fils aisné du premier Président de Thou.*" (So inscribed in an early but not contemporary handwriting on the back.)

There is some doubt as to the personage here represented. This miniature is, as regards design, an exact contemporary copy, in reduced proportions, of a drawing by François Clouet in the Bibliothèque Nationale of Paris, where, on the authority of an old inscription, it is called "*Albert de Gondi, Duc de Retz*," and stated to have been executed in 1570. The corresponding portrait of the Duchesse de Retz in the Bibliothèque does not, however, agree with No. **107** in this collection.

French School. Second Half of XVI Century.

105. Portrait of Sir Richard Leveson, Vice-Admiral. (1570–1605.) Duplicate of a miniature at Welbeck Abbey.

By Isaac Oliver. (B. 1556 (?). D. 1617.)
British School. Beginning of XVII Century.

106. Thomas, Lord Coventry (1578-1640). Lord Keeper of the Great Seal. Assumed office in 1625.

Inscribed: "*Dominus Thomas Coventrie, Custossigilli. Ditissimus Thesaurus Cordis Conscientia Sana.*"
By Peter Oliver (?). (B. 1594. D. 1648.)
British School. First Half of XVII Century.

107. Painting on paper. "*Renée Baillet, Dame de Cloux, dame de Jean de Thou, Seigneur de Bonneuil.*" (So inscribed in an early but not contemporary writing on the back.) *See* No. **104,** which is the pendant of this miniature, but not from the same master-hand, the workmanship, though fine and accurate, being much less consummate than in the lady's portrait.

By François Clouet. (B. about 1500. D. 1572.)
This exquisite example of portraiture, which in its sublety loses nothing of breadth or simplicity, should be compared with the "Mary, Queen of Scots," after Francois Clouet, No. **530** in the Catalogue of Paintings in the Wallace Collection. Also with the drawing in the Bibliothèque Nationale which is the prototype of all paintings of this particular class; and with the famous portrait in oils of Élisabeth d'Autriche in the Louvre.
French School. Second Half of XVI Century.
(*See* Plate No. **25.**)

108. Young Lady in demi-toilette, as a rustic haymaker.

Signed in gold with the monogram "F.D." (?).
British School. First Half of XVIII Century.

109. Anne Hyde, Duchess of York.

Enamel by Henry Bone, R.A. (B. 1755. D. 1833.) After Sir Peter Lely (?).
British School. Early XIX Century.

110. A Princess of the House of France.

After Nattier.
French School. Middle of XVIII Century.

111. Portrait of a Gentleman in a plum-coloured coat.

British School. Beginning of XVIII Century.

93. Hans Holbein the Younger, by HIMSELF.

107. The Dame de Cloux, by FRANÇOIS CLOUET.

112. Portrait of a Gentleman of the Time of the Commonwealth.

British School. Middle of XVII Century.

113. Portrait of a Gentleman in a blue coat laced with gold.

British School. Middle of XVIII Century.

114. Portrait of a Gentleman of the Time of the Commonwealth.

By John Hoskins.
Signed : "*I.H.*"
British School. Second Half of XVII Century.

115. Portrait of James Stuart, Son of King James II (The Chevalier de Saint-George). (B. 1688. D. 1766.)

In a frame of late Louis-Quatorze Style and Period.
French School (?). First Years of XVIII Century.

116. Portrait of a Lady.

By Lawrence Crosse. (B. ? D. 1724.)
Signed in gold with the monogram : "L.C."
British School. Early XVIII Century.

117. Portrait of a Gentleman of the Time of the Commonwealth.

British School. Middle of XVII Century.

118. Portrait of a Lady seated in a palatial garden.

By Pierre-Adolphe Hall, Swedish Miniature Painter. (B. 1739. D. 1794.)
Signed on the garden seat : "*hall.*"
Second Half of XVIII Century.

119. Lady of the Court of Louis XIV. (According to a description on the back—La Grande Mademoiselle, daughter of Gaston, Duke of Orleans.)

Repetition or copy of a finer original of the period.
French School. Style of Second Half of XVII Century.

120. John Churchill, First Duke of Marlborough. (B. 1650. D. 1722.)

By W. Grimaldi.
Enamel on copper. Apparently done after a portrait of the illustrious commander belonging to his own period.
British School. Beginning of XIX Century.

121. Portrait (supposed) of Hortense Mancini, Niece of Cardinal Mazarin.

Style of Louis Quatorze, but of later date.

122. Supposed Portrait of Admiral Blake. Oil Painting on Copper.

Netherlandish. Second Half of XVII Century.
A miniature in oils, by the same hand, is in the Kaiser-Friedrich-Museum at Berlin, where it is ascribed to P. C. van Slingeland. (B. 1460. D. 1691.)
There are several miniature portraits in oils more or less of this type in the Forster Bequest gallery at the Victoria and Albert Museum.

123. Edward, Second Viscount Conway.
By John Hoskins.
Signed : "*I.H., 1653.*"
British School. Second Half of XVII Century.

124. Barbara Villiers, Countess of Castlemaine and Duchess of Cleveland
After Sir Peter Lely. In the collection of the Duke of Buccleugh, at Montagu House, there is a large miniature-like drawing, by William Faithorne, repeating the same portrait by Sir Peter Lely.
British School. Second Half of XVII Century.

125. Enamel on Copper. Portrait of Mary, Queen of Scots.
By Henry Bone, R.A. (B. 1755. D. 1834.) After the portrait of that Queen at Hatfield House.
Signed : "*W. Bone.*"
British School. Late XVIII or Early XIX Century.

126. Lady of the Court of Charles II.
By Samuel Cooper. (B. 1609. D. 1672.)
British School. Second Half of XVII Century.

127. Gouache Painting. Lady in Eighteenth Century costume, with a fan and black mantilla.
Spanish (?). XVIII Century.

128. Lady in Court Costume of the reign of Queen Anne.
British School. First Years of XVIII Century.

129. Supposed Portrait of Archibald. First Duke of Argyll.
Signed on the back : "*L. Bourdin 1693.*"

130. Portrait of Catherine II, Empress of Russia. (B. 1729. D. 1796.)
Signed : "*Göstl 850.*"

131. George, Prince of Wales (afterwards George IV).
After Sir Joshua Reynolds.
British School. End of XVIII Century.

132. Portrait of Madame Elisabeth, sister of Louis XVI.
By Jacques Charlier, who sometimes styles himself as "Peintre en miniature du roi." He is chiefly known for his gouache copies and adaptations on a small scale from Boucher's paintings. (*See* also Nos. **474, 475,** and **476,** in the Catalogue of Paintings.)
French School. Second Half of XVIII Century.

133. Portrait-study of a Lady, full-face, in an elaborate floral hat.
Signed : "*D. Braynoux 1775.*"
French School. Second Half of XVIII Century. (*See* also No. **100.**)

134. Portrait of Louis XV, King of France, in mature years.
French School. Second Half of XVIII Century.

135. Portrait of a Lady in a costume of green and lilac.
French or German School. Middle of XVIII Century.

163. Portrait Group of two young ladies, by HALL.

142. Madame Hall with her sister and daughter, by HALL.

136. Lady in a Court Costume of about 1775-1785.
British School (?). Late XVIII Century.

137. Enamel on Porcelain. Copy made from Portrait of a Lady in court costume of the *Régence* period.
After Rigaud or Largillière.
Signed : "*Émilie de Lorme, 1823.*"

138. Nymphs Bathing.
Gouache painting by Charlier after François Boucher.
French School. Middle of XVIII Century.

139. Portrait of a Lady, full-face, in a green costume.
By Pierre-Adolphe Hall, Swedish Miniature Painter. (B. 1739. D. 1794.)
Signed : "*hall.*"
Second Half of XVIII Century.

140. Lady, full-face, leaning on a balustrade in a park.
Probably by François Dumont. (B. 1751. D. about 1830.)
French School. Latter Half of XVIII Century.

141. Portrait of a Young Lady seated on a stone bench in a park. She wears a gown of lilac and white.
By Dun, a miniature painter of Flemish origin, who settled in Naples early in the nineteenth century and practised there.
Signed : "*Dun.*"
French School. Early XIX Century.

142. The Family of the Painter (Madame Hall with her sister and daughter).
Purchased by the late Sir Richard Wallace at the Allègre sale for 19,000 francs.
By Pierre-Adolphe Hall, Swedish Miniature Painter. (B. 1739. D. 1794.)
Signed : "*hall, 1776.*"
This is one of the masterpieces of the Swedish artist, who became the leading miniaturist of the French school in the latter half of the XVIII Century. The Wallace Collection possesses the most extensive collection of his works of this class. Fine examples are also to be found in the private collections of French amateurs, in that of Mr. Pierpont Morgan, and in the Imperial collections at St. Petersburg.
French School. Second Half XVIII Century.
(*See* Plate No. **26.**)

143. Portrait of Hedvig-Elisabeth-Charlotta, Duchess of Södermanland (Sudermania), Consort of the Duke of Södermanland, afterwards Charles XIII, King of Sweden.
By Pierre-Adolphe Hall, Swedish Miniature Painter. (B. 1739. D. 1794.)
Signed : "*hall.*"
French School. Second Half of XVIII Century.

144. Half-length of Lady in demi-toilette (probably a painter) of the Louis-Quinze period.
French School. Middle of XVIII Century.

145. "Le Baiser" ("The Kiss.")

Probably by the artist who painted No. **184.**
French School. Second Half of XVIII Century.

146. Girls Bathing.

Gouache by Charlier, after François Boucher.
French School. Middle of XVIII Century.

147. Lady wearing a gauze scarf as head-dress.

French School (?). Second Half of XVIII Century.

148. Portrait of Mademoiselle Duthé of the Paris Opera (Catherine-Rosalie Gérard, known as Rosalie Du Thé, or Duthé).

By Pierre-Adolphe Hall, Swedish Miniature Painter. (B. 1739. D. 1794.)
French School. Late XVIII Century.

149. Girls Bathing.

After the picture by Lancret (No. **408** in the Wallace Collection, Gallery XVIII).
French School. XVIII Century.

150. Lovers in a Park.

Gouache painting by the Swedish miniaturist Lavreince (Nicolas Lanfransen). (B. 1737. D. 1807.)
Swedish (modified by French) School. Late XVIII Century.

151. Portrait of a Lady in a white head-dress.

By George Engleheart. (B. 1752. D. 1839.)
British School. End of XVIII Century.

152. The Princesse de Tarante, Lady in waiting to Queen Marie-Antoinette.

According to an inscription on the back this miniature was painted in London during the Emigration.
By Richard Cosway. (B. 1740. D. 1821.)
British School. End of XVIII Century.

153. Maria, daughter of W. Smythe, afterwards MRS. FITZHERBERT.

By Richard Cosway. (B. 1740. D. 1821.)
British School. End of XVIII Century.

154. Gouache Painting. "*Le Déjeuner de Chasse.*" ("The Hunt Breakfast.")

By the Swedish miniaturist Lavreince (Nicolas Lanfransen). (B. 1737. D. 1807.)
Swedish (modified by French) School. Second Half of XVIII Century.

155. Venus with her doves and three Amorini.

After François Boucher.
French School. Middle of XVIII Century.

156. Portrait-study of a Young Lady in summer attire, seated in a garden.

By Pierre-Adolphe Hall, Swedish Miniature Painter. (B. 1739. D. 1794.)
French School. Second Half of XVIII Century.

157. Portrait of a Girl.

French School. Second Half of XVIII Century.

158. Portrait of Mademoiselle Camargo, the celebrated dancer (?).

French School. First Half of XVIII Century.

159. Lady with powdered hair, in the white, half-secular habit of an ecclesiastical foundation.

French School. Middle of the XVIII Century.

160. Study of a Girl in rustic attire.

Exhibited at the Salon of the Louvre, 1785.
By Pierre-Adolphe Hall, Swedish Miniature Painter. (B. 1739. D. 1794.)
Signed : "*hall.*"
French School. Late XVIII Century.

161. Portrait Group: Georgiana, Duchess of Devonshire, and Lady Elizabeth Foster (afterwards, in succession to the former, Duchess of Devonshire).

By Jean Guérin. (B. 1761. D. 1835.)
Signed : "*Guérin, f.*"
This piece, as regards the general conception, is closely related to the portrait-group No. **163** by Hall.
French School. End of XVIII Century.

162. Gouache painting. The Fair of Saint Germain.

By Louis-Nicolas Van Blarenberghe. (B. 1716. D. 1794.)
Signed : "*V. Blarenburghe, 1763.*"
As the date goes to prove, this piece is attributable to the elder Van Blarenberghe. With him collaborated his son Henri-Joseph Van Blarenberghe (B. 1741. D. 1826), whose earlier work is often with difficulty distinguishable from that of his father.
French School. Second Half of XVIII Century.

163. Portrait Group formerly erroneously described as *The Miss Gunnings.*

This exceptionally beautiful miniature, one of the masterpieces of Hall, has always been supposed to represent the two famous English beauties. It must be pointed out, however, that the costumes are much too late for the period of their youth, and that the features are not those which well-authenticated portraits have made familiar. The old designation must for these reasons be definitively rejected. It is probable that two young French ladies are here represented. A contemporary repetition or copy of the same dimensions is in the Thiers Collection now incorporated in the Louvre.

For an authentic portrait of Maria Gunning, Countess of Coventry, *see* Gallery XII, Case A, No. **96.**

M. Fournier-Sarlovèze has conjectured that the ladies here portrayed are the Duchesse de Polignac and the Comtesse de Polastron,

and he ascribes the miniature without further proof to Alexander Kucharsky.

By Pierre-Adolphe Hall, Swedish Miniature Painter. (B. 1739. D. 1794.)

French School. Date XVIII Century.

(*See* Plate No. **26**.)

164. Portrait of a Lady in a jewelled turban.

By Mrs. Mee. (B. about 1786. D. 1851.)

British School. Beginning of XIX Century.

165. Portrait-study of a Girl wearing a chaplet and garland of flowers.

By Pierre-Adolphe Hall, Swedish Miniature Painter. (B. 1739. D. 1794.)

French School. Late XVIII Century.

166. Oval Portrait of a Young Girl in a déshabillé of pink and white.

By Pierre-Adolphe Hall, Swedish Miniature Painter. (B. 1739. D. 1794.)

French School. Second Half of XVIII Century.

167. Young Girl with a basket of flowers.

By Luc Sicard, known as Sicardi. (B. 1746. D. 1825.)

Signed : "*Siccardi 1790.*"

French School. Second Half of XVIII Century.

168. Gouache Painting. "*Le Lever.*" (The Morning Toilet.)

By Nicolas-François Regnault. (B. 1746. D. ?.)

Drawn, and afterwards engraved in coloured aquatint, by Regnault about 1778, as a pendant to Baudouin's "La Baignoire," which he (Regnault) had engraved in the same manner. (*See* Catalogue of *Exposition d'Œuvres d'Art du XVIII siècle à la Bibliothèque Nationale, 1906 :* Nos. 706 & 708.)

French School. Second Half of XVIII Century.

169. Portrait-study of a Young Girl.

In the manner of Fragonard, but not from his hand.

French School. Second Half of XVIII Century.

170. Portrait-study of a Girl.

Approaching the manner of Fragonard, but not from his hand.

French School. Second Half of XVIII Century.

171. Bacchante after Greuze.

French School. End of XVIII Century.

172. Girl in a Window Niche.

French School (?). XIX Century.

173. Portrait-study of Miss Crofton, in a white dress. (Unfinished.)

By Richard Cosway. (B. 1740. D. 1821.)

British School. End : XVIII Century.

174. Portrait of a Young Lady in a costume of brown, white, and blue.

By Pierre-Adolphe Hall, Swedish Miniature Painter. (B. 1739. D. 1794.)
Signed : "*hall.*"
French School. Second Half of XVIII Century.

175. Portrait-study of a Gentleman, full-face, in a light greenish blue coat. (Unfinished.)

By Richard Cosway. (B. 1740. D. 1821.)
British School. End of XVIII Century.

176. Portrait-study : Two Sisters.

By Heinrich-Friedrich Füger (Director of the Imperial Gallery of Painters at Vienna, sometimes called "The Cosway of Vienna"). (B. Heilbronn, 1751. D. Vienna, 1818.)
German School. End of XVIII Century.
This miniature has hitherto been ascribed to Cosway, and, on the authority of a description on the back, catalogued as "Georgiana, Duchess of Devonshire, and her sister, Lady Duncannon." A comparison, however, with a famous miniature by Füger, "The Countesses Elisabeth, Christiane and Marie-Caroline Thun"—now in Kaiser-Friedrich-Museum at Berlin—leaves no room for doubt that Füger is the author of the miniature in the Wallace Collection, which thus can no longer be described as the portrait of the English ladies above mentioned. Particularly characteristic of his manner is the light-hued landscape background, of a type which very rarely occurs in contemporary English miniatures. See *Heinrich-Friedrich Füger, der Porträt-Miniaturist, von Ferdinand Laban,* in the *Jahrbuch der Königlich-Preussischen Kunstsaminglungen, XXVI*^{ter} *Band, I Heft, 1905.*

177. Portrait of a Young Lady in white.

By John Smart. (B. 1741. D. 1811.)
Signed : "*J.S. 1792.*"
British School. End of XVIII Century.

178. A Girl en déshabillé. The figure framed in a landscape background.

French School. Middle of XVIII Century.

179. A Young Lady, full-face, wearing a red hat lined with blue, and a dress of purple.

French School. Second Half of XVIII Century.

180. Lady, in a black steeple-hat, holding a dog.
Ascribed to Daniel Saint. (B. 1778. D. 1847.)
Signed : "*Saint, f.*"
Although this miniature bears the signature of Saint, the style is undoubtedly earlier than his, and that of an artist influenced by Pierre-Adolphe Hall. The inference is that the miniature is not the work of Saint, and that the signature must have been added later when that artist acquired a certain vogue.
French School. End of XVIII Century.

181. Girl in an undress, encircled by a garland or hoop of flowers.
French School. Second Half of XVIII Century.

182. Young Girl, full-face, in a dress of light and dark blue, and white.
By Pierre-Adolphe Hall, Swedish Miniature Painter. (B. 1739. D. 1794.)
French School. Second Half of XVIII Century.

183. Portrait-study of a Young Girl.
By Jean-Honoré Fragonard. (B. 1732. D. 1803.)
Genuine miniatures by this master are of great rarity.
He is, indeed no miniature painter in the narrower sense, his handling remaining as broad and easy in studies of this type as in his oil paintings and drawings.
French School. Second Half of XVIII Century.

184. "La Comparaison."
Signed : "*Lérine*" (?).
French School. Late XVIII Century.

185. Portrait-study of a Girl in an undress.
French School. Middle of XVIII Century.

186. Portrait-study of a fair-haired Girl in an undress.
By Luc Sicard, known as Sicardi. (B. 1746. D. 1825.)
Signed : "*Sicardy 1780.*"
French School. Late XVIII Century.

187. A Young Lady, full-face, in Louis-Seize costume.
By Pierre-Adolphe Hall, Swedish Miniature Painter. (B. 1739. D. 1794.)
French School. Second Half of XVIII Century.

188. Portrait-study of a Girl en déshabillé.
By Pierre Adolphe Hall, Swedish Miniature Painter. (B. 1739. D. 1794.)
French School. Second Half of XVIII Century.

189. Portrait-study of a Girl en déshabillé.
In the manner of Pierre-Adolphe Hall. (B. 1739. D. 1794.)
French School. Second Half of XVIII Century.

190. Portrait-study of a Young Lady in summer attire, in a wooded landscape.
By Pierre-Adolphe Hall, Swedish Miniature Painter. (B. 1739. D. 1794.)
Signed : "*hall.*"
French School. Second Half of XVIII Century.

191. Gouache Painting: Venus (?) The goddess (or nymph) is wreathed with garlands and leans against a column-shaped altar, at the foot of which are the attributes of Cupid.
By Jacques Charlier.
French School. Second Half of XVIII Century.

192. Portrait of Madame Maria Letizia Ramolino Bonaparte. (*Madame Mère.*) B. 1750. D. 1836. Mother of the Emperor Napoleon I.

Probably by Jean Guérin.
French School. Beginning of XIX Century.

193. Portrait of Mademoiselle Ledoux (the favourite pupil and skilful imitator of Greuze), seated at her easel.

By Pierre-Adolphe Hall, Swedish Miniature Painter. (B. 1739. D. 1794.)
Signed : "*hall.*"
French School. Second Half of XVIII Century.

194. Madame Cail as a Bacchante.

By Luc Sicard, known as Sicardi. (B. 1746. D. 1825.)
Signed : "*Sicardi 1788.*"
French School. Late XVIII Century.

195. Conversation Galante: Two Gallants paying court to a Lady, to whom a waiting-maid brings flowers.

By Jacques Charlier ("*Peintre en miniature du Roi,*" as he sometimes styles himself). (B. about 1720. D. after 1779.)
French School. Middle of XVIII Century.

196. A Lady, full-face, in a late Louis-Seize costume.

By Louis Sicardi. (B. 1746. D. 1825.)
French School. Late XVIII Century.

197. The Dauphin (Louis XVII), Son of Louis XVI and Marie-Antoinette.

By François Dumont. (B. 1751. D. about 1830.)
Signed : "*Dumont.*"
The miniature is manifestly taken from life ; but the elaborate frame, with its royal emblems and allusions to the fate of the hapless young prince, belongs to the period of the Restoration.
French School. End of XVIII Century.

198. Catherine II, Empress of Russia. (B. 1729. D. 1796.)

Signature illegible.
French School (?). Late XVIII Century.

199. Young Lady, full-face, en déshabillé.

By Pierre-Adolphe Hall, Swedish Miniature Painter. (B. 1739. D. 1794.)
French School. Second Half of XVIII Century.

200. Marie-Antoinette, Queen of France.

Signed : "*L. Cournerie.*"
French School. Late XVIII Century.

CASE C.

MINIATURES CHIEFLY OF THE NAPOLEONIC PERIOD AND THE RESTORATION.

201. The Empress Joséphine.

In a frame of the period.
By Ferdinando Quaglia. (B. 1786. D. .)
Dated 1814.
Italian School. Early XIX Century.

202. Joachim Murat, Marshal of France, afterwards King of Naples.

By Jean-Baptiste Isabey. (B. 1767. D. 1855.)
Signed : "*Isabey.*"
French School. Beginning of XIX Century.
(*See* Plate No. **27.**)

203. Jérôme Bonaparte, King of Westphalia.

By J. B. Augustin. (B. 1759. D. 1832.)
Signed : "*J. B. Augustin 1808.*"
French School. Beginning of XIX Century.

204. The Emperor Napoleon I.

At the back of this miniature is a lock of straight, dark-brown hair, presumably that of the Emperor.
By *J. B. Augustin.* (B. 1759. D. 1832.)
French School. Beginning of XIX Century.

205. General Bonaparte, about the year 1796.

Probably after a portrait by Gros.
The frame, with its branches of laurel and oak interwoven and its emblematic star, is of the period of the miniature.
French School. End of XVIII Century.

206. The Emperor Napoleon I.

Signed : "*Muneret 1815.*"
After a miniature by J. B. Isabey, now in the collection of the Prince d'Essling, at Paris.
French School. Beginning of XIX Century.

207. The Emperor Napoleon I.

In a contemporary setting of gold and enamel.
By Jean-Baptiste Isabey. (B. 1767. D. 1855.)
Signed : "*Isabey.*"
French School. Beginning of XIX Century.

208. Young Lady in a simple white dress of the First Empire fashion. The background is a green landscape.

French School. Beginning of XIX Century.

224. The Emperor Napoleon I, the Empress Marie-Louise, and their son the King of Rome, by ISABEY.

202. Joachim Murat, by ISABEY.

209. The Queen Consort of Jérôme Bonaparte, King of Westphalia.
French School. First Years of XIX Century.

210. The King of Rome, son of the Emperor Napoleon I and the Empress Marie-Louise.

Signed : "*Troiyau*" (*?*).
French School. Beginning of XIX Century.

211. The Empress Marie-Louise and her son, the King of Rome.

By Jean-Baptiste Isabey.
Signed : "*J. Isabey 1815.*"
French School. Early XIX Century.

212. Joachim Murat, Marshal of France, afterwards King of Naples.

After Isabey. (*See* No. **202** by that master.)
Marked : "*C.O.*"
French School. Beginning of XIX Century.

213. The Emperor Napoleon.

In a contemporary frame of green enamel and silver, with the Imperial Eagle and Bees.
By Jean-Baptiste Isabey. (B. 1767. D. 1855.)
Signed : "*Isabey.*"
French School. Beginning of XIX Century.

214. Caroline Bonaparte, sister of the Emperor Napoleon, consort of Joachim Murat, King of Naples.

Marked : "*C.O.*"
French School. Beginning of XIX Century.

215. The Empress Marie-Louise, Archduchess of Austria. (B. 1791. D. 1847.)

By Jean-Baptiste Isabey. (B. 1767. D. 1855.)
Signed : "*Isabey.*"
French School. Beginning of XIX Century.

216. Francis I, Emperor of Austria. (B. 1768. D. 1835.)

Father of the Empress Marie-Louise.
On the back is the following curious inscription : "*Madame, disait l'Empereur Napoléon à l'Impératrice Marie-Louise, votre père ne sera jamais qu'une ganache.*" German School. Beginning of XIX Century.

217. The Empress Marie-Louise, Archduchess of Austria. (B. 1791. D. 1847.)

Probably by J. B. Augustin. (B. 1759. D. 1832.)
Signed : "*A. 1812.*"
French School. Beginning of XIX Century.

218. Jérôme Bonaparte, King of Westphalia.

By Jean-Baptiste Isabey. (B. 1767. D. 1855.)
Signed : "*Isabey.*"
French School. Beginning of XIX Century.

219. A Young Lady in a white and gold costume of the First Empire.

By Jean Guérin. (B. 1760. D. 1836.)
Signed : "*J. Guérin f.*"
French School. First Years of XIX Century.

220. Caroline Bonaparte, Sister of the Emperor Napoleon I ; consort of Joachim Murat, King of Naples.

After the portrait in oils by Gérard.
French School. Beginning of XIX Century.

221. Portrait of the King of Rome (Son of Napoleon I and Marie-Louise).

Probably painted at Vienna.
German School. Early XIX Century.

222. The Emperor Napoleon.

In a frame of laurel leaves and berries of the period.
By Jean-Baptiste Isabey.
Signed "*Isabey, 1811.*"
French School. Beginning of XIX Century.

223. Two Miniatures in one frame. The Emperor Napoleon I, and the Empress Joséphine.

Signed respectively : "*Isabey 1812*" and "*Isabey.*"
The date of the Emperor's portrait being posterior to the divorce, it must be assumed that these portraits were not originally intended as pendants, or indeed executed at the same time.
In the Louvre (*Legs Wey-Isabey : Donation Mme Rolle*) are, however, similarly coupled portraits of Napoleon and Joséphine ; his dated 1812, hers dated 1813.
French School. Beginning of XIX Century.

224. The Emperor Napoleon I, the Empress Marie-Louise, and their son, the King of Rome.

The frame, of gold on a ground of green translucent enamel, is of the period.
French School. Beginning of XIX Century.
(*See* Plate No. **27.**)

225. The Emperor Napoleon I.

By Daniel Saint. (B. 1788. D. 1847.)
Signed : "*Saint.*"
French School. Beginning of XIX Century.

226. Portrait of a Lady in a morning costume of the late Empire or Restoration.

By Daniel Saint. (B. 1788. D. 1847.)
Signed : "*Saint.*"
French School. Early XIX Century.

227. Louis Napoleon, King of Holland (?), brother of Napoleon I.

By Daniel Saint. (B. 1788. D. 1847.)
Signed : "*Saint.*"
French School. Early XIX Century.

228. The Emperor Napoleon I, in the Academic Costume of the *Institut.*

By Jean-Baptiste Isabey. (B. 1767. D. 1855.)
Signed "*Isabey.*"
French School. Beginning of XIX Century.

229. Portrait of a Young Lady wearing a diaphanous costume and a chaplet of roses.

On the book held by the sitter is inscribed : "A la plus charmante des sœurs."
Signed : "*Julie Corneo, Milan.*"
French or Italian School. About 1800.

230. Pauline Bonaparte, Princesse Borghese, Sister of Napoleon I.

By Louis-François Aubry. (B. 1767. D. 1851.)
Signed : "*Aubry.*"
French School. First Years of XIX Century.

231. A Lady of the Court of the First Empire, in a green dress with coloured jewels.

French School. Beginning of XIX Century.

232. The Emperor Napoleon I, in Court costume, wearing in his hat the golden laurels of victory.

The frame, composed of Roman Eagles, surmounted by the Imperial Crown, and showing at the foot the Napoleonic "N" is of the First Empire Period, and indicates that the miniature must originally have belonged to the Emperor himself, or to a member of the Imperial family.
By Jean-Baptiste Isabey. (B. 1767. D. 1855.)
Signed : "*Isabey 1810.*"
French School. Beginning of XIX Century.

233. The Emperor Napoleon I.

The contemporary frame of silver-gilt and enamel shows the Imperial Eagles.
By J. B. Augustin. (B. 1759. D. 1832.)
Signed : "*Augustin.*"
French School. Beginning of XIX Century.

234. Portrait of a Young Lady in a white dress of the First Empire fashion.

French School. First Years of XIX Century.

235. Portrait-study of a half-nude Girl as Cleopatra with the Asp.

French School. End of XVIII Century (?).

236. Lady of the family of Napoleon I.

By Louis-François Aubry. (B. 1767. D. 1851.)
Signed : "*Aubry.*"
French School. Beginning of XIX Century.

237. Portrait of a Lady in an evening dress of the Restoration.

Signed : "*Muneret.*"
French School. Early XIX Century.

238. Eugène de Beauharnais, Viceroy of Italy. Son of the Empress Joséphine.
By Jean-Baptiste Isabey. (B. 1797. D. 1855.)
In the Louvre (*Legs Wey-Isabey: Donation Mme Rolle*) is a miniature identical with this in design, but of rather freer, slighter execution. It is signed "Isabey, 1814."
French School. Beginning of XIX Century.

239. The King of Rome, Son of Napoleon I and Marie Louise. (B. 1811. D. 1832.)
Signed : "*Bilfeldt.*"
After a miniature by Isabey in the possession of the Emperor of Austria.
German School. Beginning of XIX Century.

240. Portrait of a Lady wearing a dress of First Empire fashion, and a white lace mantilla. It has been surmised that we have here the likeness of Madame Récamier, but the miniature bears no definite resemblance to the well-authenticated portraits by David, Gérard, and others of that celebrated beauty.
Signed : "*A. De Latour.*"
French School. Beginning of XIX Century.

241. The Emperor Napoleon I. In a contemporary setting.
By Jean-Baptiste Isabey. (B. 1797. D. 1855.)
Signed : "*Isabey, 1812.*"
French School. Early XIX Century.

242. The Emperor Napoleon I crowned with the golden laurels of victory, and wearing Imperial robes.
Sepia by Jean-Baptiste Isabey. (B. 1797. D. 1855.)
Signed : "*J. Isabey, 1810.*"
French School. Early XIX Century.

243. The Empress Joséphine in Court dress of white and gold.
By Daniel Saint. (B. 1788. D. 1847.)
French School. Early XIX Century.

244. Full-length of Madame Vigée Le Brun, holding a palette.
By François Dumont. (B. 1751. D. about 1830.)
Signed "*Dumont 1793.*"
French School. End of XVIII Century.
(*See* Plate No. **28.**)

245. Napoleon I on Horseback. Drawing by Horace Vernet. (B. 1789. D. 1863.)
Enclosed in a frame of painted emblems signed by E. V. le Ducq.
French School. First Half of XIX Century.

246. Louis XVIII, King of France.
By Jean-Baptiste Isabey. (B. 1767. D. 1855.)
Signed : "*Isabey, 1814.*"
French School. Beginning of XIX Century.

247. Enamel on Copper. Portrait of Madame Récamier after Gérard.
Signed : "*Soiron père.*"
French School. XIX Century.

Madame Vigée Le Brun, by DUMONT.

Plate 28. Page 154.

248. Portrait of a Lady in a négligé of white with a red shawl.

Signed : "*Arlaud.*"

Probably by B. Arlaud, son of either James or Benedict Arlaud, of Geneva. This artist exhibited at the Royal Academy between 1793 and 1800, and afterwards practised his art at Geneva.

Swiss School. End of XVIII or beginning of XIX Century.

249. William, Prince of Orange-Nassau, afterwards William II, King of Holland.

By J. B. Augustin. (B. 1759. D. 1832.)

French School. Beginning of XIX Century.

250. Portrait of Madame Isabey (née Eugénie Maistre), second wife of the artist. She wears a white dress with a pale yellow bodice and scarf.

By Jean-Baptiste Isabey. (B. 1767. D. 1855.)

Signed : "*J. Isabey, 1831.*"

French School. First Half of XIX Century.

A miniature of the same lady by Isabey, of entirely different design, painted about this same time is, or was, in the collection of Mme. Edmond Taigny. (*See* Gazette des Beaux-Arts, February, 1910.)

251. Alexiewna, Consort of Alexander I, Tsar of Russia. The Empress wears a simple white dress and a large necklace of amber beads.

By Jean-Baptiste Isabey. (B. 1767. D. 1855.)

Signed : "*J. Isabey 1814.*"

French School. Beginning of XIX Century.

This miniature is identical in design with one in the Louvre (*Legs Wey-Isabey : Donation Mme Rolle*). The latter is, however, rather harder and more precise in execution. It is signed "J. Isabey à Vienne 1815."

252. Lady in a costume of the end of the First Empire, wearing a blue and white hat to match her dress.

By Jean-Baptiste Isabey. (B. 1767. D. 1855.)

Signed : "J. Isabey, Vienne, 1815."

French School. Early XIX Century.

Stated to be the portrait of Catherine Paulovna, Duchess of Oldenburg and afterwards Queen of Wurtemburg. She was a Grand-Duchess of Russia, and sister of the Tsar Alexander I.

253. August, (Friedrich-Wilhelm-Heinrich) Prince of Prussia.

At the back of this miniature are several locks of dark hair. This prince formed an ardent and romantic attachment for Madame Récamier, with whom he carried on a correspondence, and whom, it would appear, he desired to espouse. In the *National-Gallerie* of Berlin is his full-length portrait, by Franz Krüger, with the likeness of Madame Récamier, after Gérard, hanging on the wall at the back. That portrait was, after the death of the prince, restored to the family of the lady.

By Jean-Baptiste Isabey. (B. 1767. D. 1855.)

Dated 1814.

French School. Beginning of XIX Century.

(*See* Plate No. **29.**)

254. Lady unknown, in a costume of the Restoration Period, wearing a chaplet of flowers and a waistband of the same tints.
By Jean-Baptiste Isabey. (B. 1767. D. 1855.)
Signed : "*J. Isabey.*"
French School. Early XIX Century.

255. Madame Dugazon, (*née* Louise - Rosalie Lefèvre), a famous singer and actress of the Théâtre Favart or Opéra Comique. (B. 1755. D.). She is dressed in the fashion of the First Empire.
Isabey exhibited a portrait of Mme. Dugazon at the Salon of 1804.
By Jean-Baptiste Isabey. (B. 1767. D. 1855.)
Signed : "*Isabey 1813.*"
French School. Early XIX Century.
(*See* Plate No. **29.**)

256. Lady unknown, in the later costume of the Restoration.
By Jean-Baptiste Isabey. (B. 1767. D. 1855.)
Signed : "*J. Isabey 1830.*"
French School. First Half of XIX Century.

257. Madame Isabey (*née* Eugénie Maistre), second wife of the artist, in the costume of the Restoration, with a veil of white and gold.
By Jean-Baptiste Isabey. (B. 1767. D. 1855.)
Signed : "*J. Isabey.*"
French School. First Half of XIX Century.

258. Young Lady unknown, wearing a white and orange dress of the Restoration fashion.
By Jean-Baptiste Isabey. (B. 1767. D. 1855.)
Signed : "*Isabey 1825.*"
Believed to be Isabey's second wife, Eugénie Maistre.
French School. First Half of XIX Century.

259. Louis XVIII, King of France.
By Madame de Mirbel (Mlle. Lizinka Rue). (B. 1796. D. 1849.)
Signed : "*Mlle. Lizinka 1819.*"
French School. Early XIX Century.
In all probability the second portrait painted of Louis XVIII by this artist. A first miniature, executed by her in 1818, without regular sittings, proved so successful that Mlle. Lizinka Rue was appointed "Peintre en Miniatures de la Chambre de Sa Majesté." (*See also* Catalogue of Paintings, Nos. **763** and **764.**)

260. The Duke of Wellington.
By Jean-Baptiste Isabey. (B. 1767. D. 1855.)
Signed : "*J. Isabey 1818.*"
French School. Early XIX Century.

261. Alexander I, Tzar of Russia. (B. 1777. D. 1825.)
By T. Le Gros.
Signed : "*T. Le Gros 1818.*"
This would appear to be a copy or adaptation from the miniature by Isabey in the Louvre, which is signed "*Isabey à Vienne, 1815.*" (*Legs Wey-Isabey : Donation Mme Rolle*).
French School. Early XIX Century.

255.—Madame Dugazon, by ISABEY.
Plate 29.

253.—August, Prince of Prussia, by ISABEY.
Page 156.

262. Mademoiselle Mars, a celebrated actress of the Comédie Française. (B. 1778. D. 1847.)
By Jean-Baptiste Isabey. (B. 1767. D. 1855.)
Signed : "*J. Isabey, 1819.*"
French School. Early XIX Century.

263. Lady unknown, in a costume of the Restoration period, crowned with a chaplet of flowers and wearing scarves of the same tints.
By Jean-Baptiste Isabey. (B. 1767. D. 1855.)
Signed : "*Isabey 1821.*"
French School. Early XIX Century.
It has been stated that this is the portrait of Mlle. Leverd of the Comédie Française.

264. Lady unknown, in a semi-classic dress of the Restoration period.
Signed : "*Singry. 1823.*"
French School. Early XIX Century.

265. The Youthful Duchesse de Parme, in a white dress with a white satin waistband.
In the Louvre (*Legs Wey-Isabey : Donation Mme Rolle*) is a very similar portrait of the Duchesse de Parme in a white dress with a blue sash.
By Jean-Baptiste Isabey. (B. 1767. D. 1855.)
Signed : "*J. Isabey 1830.*"
French School. First Half of XIX Century.

266. Portrait of the Miniature Painter Jean-Baptiste Isabey. (B. 1767. D. 1855.)
By himself.
Signed : "*J. Isabey.*"
French School. Early XIX Century.

267. The Duke of Wellington.
On the back is written : "*Peint par ordre de Sa Majesté* (Louis XVIII.) *Pour son Cabinet particulier, 1818.*"
By Jean-Baptiste Isabey. (B. 1767. D. 1855.)
Signed : "*J. Isabey, 1818.*"
French School. Early XIX Century.

268. A Gentleman unknown, in Civil costume.
By Mademoiselle Jacquand.
Dated 1818 (?).
French School. Beginning of XIX Century.

269. Lady unknown, in a costume of the Restoration period, wearing a chaplet of large flowers.
By Jean-Baptiste Isabey. (B. 1767. D. 1855.)
Signed : "*Isabey 1817.*"
French School. Early XIX Century.

270. Lady unknown, in a costume of the Restoration period.
By Jean-Baptiste Isabey. (B. 1767. D. 1855.)
Signed : "*Isabey.*"
French School. Early XIX Century.

271. Charles X, King of France, wearing the robes of the Order of the Saint-Esprit.

French School. Early XIX Century.

272. Caroline, Duchesse de Berry.

By Madame de Mirbel (Mlle. Lizinka Rue). (B. 1796. D. 1849.)
French School. First Half of XIX Century.

273. Mademoiselle Mars, a famous actress of the Comédie Française.

Enamel painting on porcelain, after Gérard.
French School. First Half of XIX Century.

274. Joachim Murat, afterwards King of Naples, in Court dress.

Sepia drawing probably by Isabey.
French School. Beginning of XIX Century.

CASE D.

MINIATURES OF THE XVIIIth AND XIXth CENTURIES.

275. Portrait of a Lady in a morning costume of white and blue in the fashion of the Restoration.

By J. Mansion (painter to the Royal Manufactory of Sèvres during the Restoration).
Signed : "*Mansion.*"
French School. First Half of XIX Century.

276. Portrait of a Lady in the costume of the Restoration.

Style of Mansion.
French School. Early XIX Century.

277. Lady in a black evening dress and long gold chain.

By J. Mansion.
Signed : "*Mansion 1825.*"
French School. First Half of XIX Century.

278. Miss Croker (niece and adopted daughter of John Wilson Croker).

By Bouchardy, after the portrait by Sir Thomas Lawrence, now in the collection of Mr. J. Pierpont Morgan.
Anglo-French. About 1830.

279. Harriet, Countess Gower, afterwards Duchess of Sutherland.

By Sir William Ross, R.A. (B. 1794. D. 1860.)
British School. About 1830.

280. Charlotte, Princess of Wales, daughter of George IV.

After Sir Thomas Lawrence.
British School. First Half of XIX Century.

281. Frederick, Duke of York, Son of George III.

Enamel on copper by Essex, after Sir Thomas Lawrence.
British School. First Half of XIX Century.

282. A Lady unknown in the costume of the Restoration (towards 1830).

French School. First Half of XIX Century.

283. Portrait of a Lady in a black hat with white plumes, white satin dress, and red shawl.

By J. Mansion.
Signed : "*Mansion 1823.*"
French School. First Half of XIX Century.

284. Portrait of a Young Lady in a blue dress

By J. Mansion.
Signed : "*Mansion 1825.*"
French School. First Half of XIX Century.

285. Portrait of Mrs. Paddon.

After Gilbert Stuart Newton, R.A.
Enamel on copper by H. Bone (B. 1755. D. 1834) in 1817.
British School. Early XIX Century.

286. Young Girl in a mantilla.

By Luc Sicard, called Sicardi. (B. 1746. D. 1825.)
Signed : "*Sicardi 1799.*"
French School. End of XVIII Century.

287. Portrait of Mademoiselle Rachel, the famous tragic Actress of the Comédie Française. (B. 1821. D. 1858.) Enamel on copper.

French School. Middle of XIX Century.

288. Portrait of Frederick William II, King of Prussia (1744-1797).

German School. Late XVIII Century.

289. Portrait of Louis XVIII, King of France.

Dated 1814.
By Jean-Baptiste Isabey. (B. 1767. D. 1855.)
Signed : "*J. Isabey 1814.*"
French School. Beginning of XIX Century.

290. Portrait of Louis-Philippe, King of France.

Signed : "*Maire d'apres Winterhalter.*"
French School. First Half of XIX Century.

291. Portrait of a Lady in a white and gold costume of First Empire fashion, wearing a chaplet of blue and purple flowers.

Painted, according to inscription on the back, by Madame Hamelin. (B. about 1790. D. about 1833.)
French School. Early XIX Century.

292. Portrait of Madame de Staël in early womanhood.

Probably by Jean Guérin.
French School. Beginning of XIX Century.

293. Portrait of a Lady in an evening dress of blue.

Signed : "*Augustin 1815.*"
By J. B. Augustin. (B. 1759. D. 1832.)
French School. Early XIX Century.

294. Portrait of a Young Lady in white.

After Sir Thomas Lawrence.
British School. About 1830.

295. Portrait of a Youth.

By Joseph Gaye. (B. 1803. D. 1862.)
Signed : "*Gaye.*"
French School. Early XIX Century.

296. A Lady unknown, in the costume of the Restoration, wearing a cap adorned with large roses.

By J. Mansion.
French School. First Half of XIX Century.

297. Portrait of Lady Raglan.

After Sir Thomas Lawrence.
British School. Beginning of XIX Century.

298. Lady unknown in a mourning costume of black velvet and lace.

By Jean-Baptiste Isabey. (B. 1767. D. 1855.)
Signed : "*J. Isabey 1839.*"
French School. First Half of XIX Century.

299. Portrait of a Lady in an evening dress of yellow of First Empire fashion.

Style of J. B. Augustin.
French School. Early XIX Century.

300. Portrait of a Lady wearing a yellow and red turban in the fashion of the Restoration.

By J. Mansion.
Signed : "*Mansion.*"
French School. First Half of XIX Century.

301. Portrait of the Countess of Blessington.

After the picture by Sir Thomas Lawrence in the Wallace Collection.
By Bouchardy. About 1825.
Anglo-French. First Half of XIX Century.

302. Study of a Girl in a classic drapery.

Signed : "Berny fils, 1836."
French School. First Half of XIX Century.

303. Portrait of a Young Lady in a blue dress in the fashion of the Restoration.

Repetition or copy of the miniature by Mansion No. **284** in this Case.
French School. First Half of XIX Century.

304. Portrait of the Marchioness of Conyngham.

Inscription on the back "*La Marquise de Conyngham, Favorite de Georges IV, Roi d'Angleterre.*"
By J. Singry. About 1825-1830.
French School. First Half of XIX Century.

305. Portrait of the Tsar Nicholas I of Russia.

Signed : "P. de Rossi f."
French School. Early XIX Century.

306. Study of a Girl in a white drapery.

In the manner of Cosway.
British School. First Years of XIX Century.

307. Study of a half-draped Girl.

French School. First Half of XIX Century.

308. Lady in the later costume of the First Empire.

By Jean-Baptiste Isabey. (B. 1767. D. 1855.)
Signed : "*Isabey.*"
French School. Beginning of XIX Century.

309. Portrait of Louise, daughter of Charles Ferdinand, Duc de Berry (son of Charles X, King of France), and of Caroline, Duchesse de Berry.

By Madame de Mirbel (Mlle. Lizinka Rue). (B. 1796. D. 1849.)
Signed : "*Mlle. Lizinka.*"
French School. First Half of XIX Century.

310. Portrait-study of a Lady with her hair half unbound.

Signed : "*J.G. 1814.*"
This has been interpreted as "Jean Guérin," but the style is not his. The miniature, which is more probably English, may be by James Green, portrait-painter. (B. 1771. D. 1834.) *See* Dictionary of National Biography, under that name.
French School. Early XIX Century.

311. Young Girl in a costume of the First Empire (latest period), or early Restoration.

Signed : "*Augustin.*"
French School. Early XIX Century.

312. Lady in an undress costume of about 1830.

French School. First Half of XIX Century.

313. Mademoiselle Henriette Sontag, afterwards Countess Rossi. (B. 1805. D. 1854.) A famous operatic singer.

Signed : "*Fiocchi 1852.*"
Italian School. Middle of XIX Century.

314. Portrait of a Lady in a semi-classic costume of theatrical style.

By J. B. Augustin. (B. 1759. D. 1832.)
Signed : "*Augustin 1824.*"
French School. First Half of XIX Century.

315. Girl in white, her hair bound with a black riband.

In the back is a lock of fair hair with a pendant of blue enamel and pearls showing a "D."
British School. Beginning of XIX Century.

316. Girl in a dress of the latest XVIII Century.

French School. End of XVIII Century.

317. Portrait of a Young Lady in Restoration costume, wearing a chaplet of roses.

By J. Mansion.
Signed : "*Mansion.*"
French School. First Half of XIX Century.

318. Portrait-study of a Young Woman holding up white draperies and roses.

Signed : "*Fiocchi d'apres Chaplin, 1858.*"
French School. Second Half of XIX Century.

319. Study of a Girl half draped.

Enamel on copper, by Joseph Lee.
British School. First Half of XIX Century.

320. Portrait of Eugénie, Empress of the French.

French School. Second Half of XIX Century.

321. Study of a Girl in a white drapery.

By Fanny Geefs.
Belgian School. Middle of XIX Century.

---

322. Muse with Cupid and Musical Emblems.

After the painting by Boucher, No. **490** in Wallace Collection (Grand Staircase).
French School. Middle of XVIII Century.

323. Venus and Cupid in Cloudland.

By Jacques Charlier, (after Boucher ?). (*See* No. **338.**)
French School. Middle of XVIII Century.

324. Jupiter and Io.

French School. Middle of XVIII Century.

325. Venus (or Nymph) reposing in a forest glade.
French School. Middle of XVIII Century.

326. "Fête du Colisée," an entertainment given to Louis XV in 1772.

Drawing heightened with gouache, by Gabriel de Saint-Aubin. (B. 1724. D. 1780.)
Signed : "*St. A. 1772.*"
French School. Second Half of XVIII Century.

327. Group of three Girls at a fountain.
French School. Middle of XVIII Century.

328. Nymph musing in a forest glade.
French School. Middle of XVIII Century.

329. Girl preparing to bathe at a Fountain.
French School. Middle of XVIII Century.

330. Nymph with double pipes and Cupid with a wreath of roses.

After the painting by François Boucher, No. **481** in the Wallace Collection (Grand Staircase).
French School. Middle of XVIII Century.

331. Bacchante and Cupid with grapes and overturned wine-jar.
By Jacques Charlier.
French School. Middle of XVIII Century.

332. Venus, Mars, and Cupid asleep, surprised by the Chariot of the Sun.

Monochrome with the flesh tints slightly heightened with rose.
By Claude Gustave Klingstedt, known as Clinchetet. (B. 1657. D. 1734.) A Russian miniature painter, who practised chiefly in France, and excelled in "*les sujets légers.*" Called also "*Le Raphäel des tabatières.*"
Russian (under partial influence of French) School. Beginning of XVIII Century.

333. Two Nymphs surprised by a Swan. (*See* No. **336.**)
French School. Middle of XVIII Century.

334. Danaë and the Golden Rain.

Copy of an oil painting (probably by Callet) in the Board Room of the Wallace Collection.
French. Second Half of XVIII Century.

335. Venus and Cupid reposing at a Fountain.
French School. Middle of XVIII Century.

336. Two Nymphs surprised by a Swan.

By Jacques Charlier (after Boucher ?). (*See* No. **333.**)
French School. Middle of XVIII Century.

337. Girls bathing in a Forest Stream. (Copy.)

French School. Second Half of XVIII Century.

338. Venus and Cupid in Cloudland.

By Jacques Charlier (after Boucher ?). (*See also* No. **323.**)
French School. Middle of XVIII Century.

339. Venus and Cupid reposing.

Gouache painting, probably by Jacques Charlier under the influence of Boucher.
French School. Middle of XVIII Century.

340. Nymphs and Cupid awaking in a Forest Landscape.

French School. Middle of XVIII Century.

341. Mars and Venus with Cupid, whom Venus has tied by the foot.

French School. First Half of XVIII Century.

342. Harlequin and Columbine.

Adapted from the picture by Antoine Watteau (No. **387,** in the Wallace Collection).
French School. Second Half of XVIII Century.

343. Gouache Painting. Girl in rustic attire of theatrical fashion, with a background of stage landscape.

French School. Second Half of XVIII Century.

344. Full length of Danseuse in a Stage Landscape.

By Pierre Chasselat. (B. ? D. 1814.) Pupil of Vien. Described as "*Peintre en miniature de Mesdames de France.*"
Signed : "*Chasselat.*"
French School. Second Half of XVIII Century.

345. Girls bathing in a Forest Stream.

In the manner of Lavreince, but not from his hand. (*See also* No. **337.**)
French School. Second Half of XVIII Century.

346. Venus disarming Cupid.

Under the influence of Boucher.
French School. Middle of XVIII Century.

347. The Toilet of Venus.

Gouache painting by Jacques Charlier under the influence of Boucher.
French School. Middle of XVIII Century.

348. Nymph and Cupid.

By Jacques Charlier in the style of Boucher.
French School. Middle of XVIII Century.

349. The Triumph of Amphitrite.

After Boucher.
French School. Middle of XVIII Century.

350. The Morning Toilet interrupted. (" *L'Indiscret.*")

Gouache painting, by the Swedish miniaturist and draughtsman Lanfransen, acclimatized, and affiliated to the French School, as Lavreince. (B. 1737. D. 1807.)

A repetition, or copy, of this gouache is in the Doistau Collection, and was No. **332** in the *Exposition d'Oeuvres l'Art du XVIII siècle* held at the Bibliothèque Nationale in 1906.

The companion miniature, by the same hand, is hung in the Board Room.

Swedish (modified by French) School. Second Half of XVIII Century.

351. Nymphs striving to seize Cupid's dart.

Gouache painting.

Signed : " *Lavreince.*"

By the Swedish miniaturist and draughtsman Lanfransen, acclimatized, and affiliated to the French School, as Lavreince. (B. 1737. D. 1807.)

Swedish (modified by French) School. Second Half of XVIII Century.

352. Venus and Cupid surprised while sleeping by a Satyr.

French School. Middle of XVIII Century.

353. Nymph disrobing at a Spring.

Gouache painting in the style of Boucher.

French School. Middle of XVIII Century.

354. Venus and Cupid in sleep.

By Jacques Charlier.

French School. Middle of XVIII Century.

355. Susannah and the Elders.

By Claude Gustave Klingstedtt. (B. 1657. D. 1734.)

See also No. **332.**

Russian (under the partial influence of French) School. Beginning of XVIII Century.

356. Girls Bathing.

Gouache painting by Jacques Charlier after Boucher.

French School. Middle of XVIII Century.

357. Jupiter in the shape of a Satyr surprises Antiope.

By Jacques Charlier.

French School. Middle of XVIII Century.

358. Sleeping Girl.

By Jacques Charlier.

French School. Middle of XVIII Century.

359. Venus and Cupid asleep in woodland Landscape.

Copy, with a different background, of No. **354,** by Jacques Charlier.

French School. Middle of XVIII Century.

360. Pan and Syrinx.

By Jacques Charlier, after the picture by Boucher now (No. **1090** in the National Gallery.
French School. Middle of XVIII Century.

361. Venus and Cupid on a cloud-borne couch.

By Jacques Charlier.
French School. Middle of XVIII Century.

362. Beauty's Awakening. (A Girl lying nude on a couch of amber satin.)

Probably by the same hand as No. **349.**
French School. Middle of XVIII Century.

363. Girl reposing at the margin of a Spring.

French School. Middle of XVIII Century.

364. Nymphs and Cupids.

Gouache painting by Jacques Charlier, after Boucher.
French School. Middle of XVIII Century.

365. George, Prince of Wales, afterwards George IV.

After Sir Joshua Reynolds.
English School. End of XVIII Century.

366. Madame Vigée Le Brun, the celebrated portrait-painter. (B. 1755. D. 1842.)

After the portrait of which one version is No. **1653** in the National Gallery.
Enamel on copper.
Signed : "*Thourou f.*"
French School. XIX Century.

367. Study of a Girl in an undress.

Signed : "*E. Gabe f.*"
French School. Middle of XIX Century.

368. Painting on Ivory. "Perdita" (Mrs. Robinson).

After Sir Joshua Reynolds.
The original painting by Reynolds has passed into a private collection at Frankfort.
British School. End of XVIII or beginning of XIX Century.

369. Portrait of a Lady.

Signed : *H. Collen, 1825.*
English School. First Half of XIX Century.

370. The Morning Conversation.

(This miniature is hung in the Board Room.)
Gouache painting probably by the Swedish miniaturist and draughtsman Lanfransen, acclimatized, and affiliated to the French School, as Lavreince. (B. 1737. D. 1807.)
The companion miniature is No. **350.**
Swedish (modified by French) School. Second Half of XVIII Century.

Louis Quatorze Balustrade of forged iron and gilt bronze, from the Bibliothèque Nationale.

GRAND STAIRCASE AND VESTIBULE.

1. Balustrade, (*Rampe*), of forged iron and gilt bronze, originally in the Bibliothèque Nationale of Paris, but removed and disposed of when a partial reconstruction of that building, then the Bibliothèque Impériale, was undertaken under the Emperor Napoleon III.

The interlaced L's repeated throughout the design indicate that the Balustrade was made for Louis Quatorze, King of France.

French. Style and Period of Louis Quatorze.

(*See* Plate No. **30.**)

2. Marble Bust of the late Lady Wallace.

By Charles Lebourg.

The commemorative tablet, placed above this bust, bears the following inscription: "The Wallace Collection, Bequeathed to the British Nation by Amélie, widow of Sir Richard Wallace, Bart., K.C.B., 1897."

(*See* Plate No. **1.**)

3. Marble Bust of Sir Richard Wallace, Bart., K.C.B. (B. 1818. D. 1890.)

By E. Hannaux.

Posthumous bust executed in 1899.

4. Marble Bust of Richard, Fourth Marquis of Hertford, K.G.

By Charles Lebourg.

5. White Marble Bust of a youthful God or Hero, wearing a helmet wreathed with oak leaves.

Italian. XIX Century.

6. White Marble Bust of Pallas Athene, wearing a helmet wreathed with bay leaves.

Italian. XIX Century.

7. White Marble Statuette of a vine-crowned Baccanteh holding a beaker and wine cup.

French. Late XVIII Century.

8. White Marble Statuette of a vine-crowned Bacchante holding aloft a bunch of grapes.

French. Late XVIII Century.

9. White Marble Statue, Triumphant Love.

By F. G. (Nicolas-François Gillet (?) 1709–1791).

This is a repetition, in the same dimensions, of the original now in the Louvre (Suite of galleries devoted to Furniture and Decoration of the XVII and XVIII Centuries).

The base bears the familiar verses:

"*Qui que tu sois, voici ton maître,*
"*Il l'est, le fut, ou le doit être.*"

French School. Second Half of XVIII Century.

10. White Marble Bust of a Nymph wearing a fillet and net-like head ornament.

Signed : " Cordier, 1860."
Second Half of XIX Century.

11. White Marble Bust of a Nymph wearing a chaplet of flowers. Apparently from the same hand as No. **10.**

Second Half of XIX Century.

12. Pedestal in the form of an Ionic Pilaster. It is of ebony with mounts of bronze, cast, chased, and gilt, and marqueterie of metal on tortoise shell. The central ornament is a military trophy of classic type.

In the Louis Quatorze Style, modified by later influences, but made in the Louis-Seize Period.

13. The companion **Pedestal** to No. **12.**

14, 15, 16, & 17. Almanack. Enamelled on copper, with the Signs of the Zodiac depicted in colours. Dedicated to Louis Quinze, King of France. The frame-work of gilt bronze, in the style of the period, shows the Royal Crown of France with the Fleurs-de-lys.

Signed : "*Inventé, et fait par Martinière, Émailleur du Roy, Rue des Cinq Diamants.* A. Paris, 1744."

No. **14. January, February, March.**

No. **15. April, May, June.**

No. **16. July, August, September.**

No. **17. October, November, December.**

French. Earlier Style and Period of Louis XV.

18. Clock, by De Lespinasse, of Paris, in the form of an obelisk and pedestal. These are veneered with lapis-lazuli, and decorated with a medallion painted *en camaïeu gris.* The mounts and statuettes are of gilt bronze, the recumbent figure below being that of Ceres.

French. Style and Period of Louis Seize.

(*See* opposite, the Barometer, No. **30,** which is en suite with this Clock.)

19. Vase and Cover of Oriental Porcelain, with mounts of gilt bronze in the Middle XVIII Century style. The heaviness and luxuriance of ornamentation and general exaggeration of treatment are such as are usually found in the German Rococo, and the corresponding English style, rather than the French *Rocaille.*

English. Middle of XVIII Century.

20. The companion **Vase and Cover** to No. **19.**

21. Cabinet, of ebony, in three divisions, with marqueterie of metal on tortoise-shell, and mounts of bronze, cast, chased, and gilt. In the centre is the gilt bronze relief of a Nymph enthroned, with trophies of trumpets and hunting horns on either side.

French. In the Louis Quatorze Style, modified by later influences ; but made in the Louis-Seize Period.

22. Panel of Gobelins Tapestry. Boy going to School.

By Cozette, after François-Hubert Drouais. (The latter B. 1727. D. 1775.)

The original picture by Drouais was exhibited under the title "Le Jeune Elève" at the Salon of 1761, and while there enthusiastically praised in one of the criticisms ("*Salons*") of Diderot.

French School. Second Half of XVIII Century.

It is stated that only three sets of these tapestries (Nos. **22** and **23**) are known, the two others being respectively in the Museum of Tours and the collection of Count Isaac de Camondo at Paris.

23. Panel of Gobelins Tapestry. Girl holding a Cat.

By Cozette, after François-Hubert Drouais. (The latter B. 1727. D. 1775.) *See* No. **22.**

The original picture by Drouais was exhibited under the title "*Petite Fille jouant avec un chat*" at the Salon of 1763 and while there, was like its pendant No. **22,** much praised by Diderot.

French School. Second Half of XVIII Century.

24. Equestrian Statuette in bronze, on a pedestal of the Boulle type.

French. Style of Louis Quatorze.

25. Equestrian Statuette in bronze, of Henry IV, King of France, on a pedestal of the Boulle type.

French. Style of Louis Quatorze.

26. Pedestal of ebony, with marqueterie of metal on tortoise shell and mounts of bronze, cast, chased, and gilt.

A prominent feature of the decoration is the monogram of interlaced L's, used by Louis Quatorze, but also occasionally by Louis Quinze.

Manner of the Boulle Atelier.

French. Style and Period of Louis Quatorze.

27. The companion **Pedestal** to No. **26,** the identical decoration being, however, in this instance carried out in tortoise shell on metal. (The technical expression of the French *ébéniste* for the Louis-Quatorze marqueterie so often thus repeated, with a reversal in the use of the materials, is : for the design in metal on tortoise-shell, "*partie*" ; for the same design repeated in tortoise-shell on metal, "*contre-partie.*"

28. Vase and Cover of Chinese Porcelain, with mounts of gilt bronze in the Rocaille phase of the Louis-Quinze Style.

French. Middle of XVIII Century.

29. The companion **Vase and Cover** to No. **28.**

30. Barometer in the form of an obelisk and pedestal. These are veneered with lapis-lazuli, and decorated with a medallion painted *en camaïeu gris.* The mounts and statuettes are of gilt bronze, the recumbent figure below being that of Neptune.

(*See* opposite, the Clock, No. **18,** which is en suite with this Barometer.)

French. Style and Period of Louis Seize.

31. The companion **Cabinet** to No. **21.**

32. Bronze Group. Hercules and the Arcadian Stag.

By Giovanni da Bologna. (B. 1524. D. 1608.)
Italian. End of XVI Century.

33. Bronze Group. Nessus carrying off Deïanira.

By Giovanni da Bologna. (B. 1524. D. 1608.)
Italian. End of XVI Century.
(*See* Plate No. **31.**)

34. Bronze Group. Hercules overcoming Antæus.

By Giovanni da Bologna. (B. 1524. D. 1608.)
Italian. End of XVI Century.

35. Writing Table, in mahogany, with mounts and supports of bronze, cast, chased, and gilt.

French. Style of the *Régence* : that is, the transition between the late Louis-Quatorze and early Louis-Quinze Styles.

(*See* Plate No. **32.**)

36 & 37. Candelabra, in the form of classic tripods, composed of dark and gilt bronze. The three lights are formed of twisted serpents holding sconces in their mouths. The main supports are terminated by rams heads

French. Style and Period of Louis Seize.

Bronze Group : Nessus carrying off Deïanira.
By Giovanni da Bologna.

Plate 31. Page 170.

Table in mahogany with gilt bronze mounts. Style of the *Régence*.

Plate 32. Page 170.

Armoire by ANDRÉ-CHARLES BOULLE.

Plate 33. Page 171.

GALLERY XII.

FURNITURE, CLOCKS, BRONZES, PORCELAIN, &c.

1. Wall Mirror of wood, carved and gilt.

The main features of the decoration are a Dragon at the summit, and winged Sirens at the sides.
Italian. First Half of XVIII Century.

2. Companion **Mirror** to No. **1.**

3. Armoire and Clock in the Style of the Boulle Atelier, but of later date; with incrustations of tortoise-shell on metal and of metal on tortoise-shell. The mounts and ornaments are of bronze, cast, chased, and gilt.

By Levasseur or Montigny, who did much fine work in the Style of André-Charles Boulle and his atelier in the last quarter of the XVIII Century.
French. Modified Style of Louis Quatorze; but Period of Louis Seize.

4. Large Cabinet of ebony in three sections, with incrustations of metal on tortoise-shell and tortoise-shell on metal, and mounts of bronze, cast, chased, and gilt.

The models are those used in the Boulle Atelier, but the piece dates late in the XVIII Century.
From the Londonderry Collection.
French. Modified Style of Louis Quatorze; but Period of Louis Seize.

5. Wall-Clock (*Cartel à Applique*) in bronze, cast, chased, and gilt.

By Charles Cressent. (B. 1685. D. 1768.)
The subject of the chief group is Love vanquishing Time.
A similar cartel, by Cressent, belongs to the City of Marseilles. Another is in the *Chambre de Requêtes* of the Court of Cassation at Paris.
French. Earlier Style and Period of Louis Quinze.

6. Armoire in ebony, with marqueterie of metal on tortoise-shell, and mounts of gilt bronze, cast and chased. The face of the Armoire shows, as central ornaments, the heads, in unusually high relief, of a Nymph and a young Satyr. At the sides are plaques, in low relief, symbolising Summer and Autumn.

By André-Charles Boulle. (B. 1642. D. 1732.)
French. Style and Period of Louis Quatorze.
(*See* Plate No. **33.**)

7. Wall Light (*Bras de Lumière*) of gilt bronze, cast and chased.

The form is that of a cornucopia, crowned with lilies and roses. The three lights which issue from the base are decorated with

branches of bay-leaves and conventionalised oak-leaves. Similar to the Wall Lights, Nos. **9** and **10,** in Gallery XI.

French. Style and Period of Louis Seize.

8. Companion **Wall Light** to No. **7.**

9. Sofa (*Canapé*) of wood, elaborately carved and gilt; covered with brocade.

The crowning decoration shows Love's quiver, a guitar, and other emblems, grouped with garlands of flowers and branches of foliage.

The corresponding Sofa, No. **10,** and all the Chairs in this gallery, Nos. **11** to **22,** belong to the same suite of furniture.

French. Style and Period of Louis Seize.

(The brocade is modern.)

10. Sofa (*Canapé*) of wood, elaborately carved and gilt; covered with brocade.

The crowning decoration shows a violin, a horn, and pastoral emblems, grouped with garlands of flowers and branches of foliage.

The corresponding Sofa, No. **9,** and all the Chairs in this gallery, Nos. **11** to **22,** belong to the same suite of furniture.

French. Style and Period of Louis Seize.

(The brocade is modern.)

11–22. Set of Twelve Armchairs of wood, carved and gilt; covered with modern brocade, en suite with the two Sofas, Nos. **9** and **10.**

French. Style and Period of Louis Seize.

23. Armchair in wood, carved and gilt, covered with (modern) brocade of silk and velvet.

Once supposed to have been made for Stanislas, King of Poland, the father of Marie Leczinska, Queen of France. The arms carved on the chair, are however, those of Clemens Wenceslaus, Elector of Treves (from 1768 to 1802), thirteenth child of Augustus III, Elector of Saxony and King of Poland. It is to be assumed, therefore, that it was made for that prince in the early years of his reign.

In the earlier phase of the so-called Louis-Seize Style.

24. Mirror (between the front windows) in a framework of wood, carved and gilt.

Modern imitation of the Louis-Seize Style.

25. Guéridon of ebony, with marqueterie of tortoise-shell on white metal and yellow metal, and mounts of gilt bronze.

French. In the Louis-Quatorze Style, but made by an imitator of the Boulle style in the Louis-Seize Period.

26. Companion **Guéridon** to No. **25.**

27. Candlestick (*Flambeau*) of gilt bronze, the stem formed by the decorative figures of a woman and a boy, the latter superposed on the former.

French. Late Style and Period of Louis Quatorze.

28. Candlestick (*Flambeau*) of gilt bronze, the stem formed by the decorative figures of a man and a boy, the latter superposed on the former.

Late Louis-Quatorze Style and Period.

29. Monumental Clock, decorated with marqueterie of metal on tortoise-shell. The mounts and ornaments are of gilt bronze, cast and chased.

The main motive of the clock is the favourite one of Love and Time.

Signed: "*Thuret.*" The clock-case is probably by André-Charles Boulle.

French. Late Style and Period of Louis Quatorze.

30. Monumental Pedestal of ebony, with marqueterie of metal on tortoise-shell, and mounts of bronze, cast, chased, and gilt.

The chief motives of the marqueterie are, in front water-serpents intertwined with reeds, and, at the sides lyres grouped with other musical instruments.

Probably a work of André-Charles Boulle.

The clock No. **29,** though of much the same period, was not originally designed for this pedestal.

French. Late Style and Period of Louis Quatorze.

31. (On Cabinet, No. **4.**) **Bronze Statuette,** partly gilt.

Venus and Cupid: symbolising Spring.

One of a set of four, symbolising the Four Seasons. (*See* Nos. **32, 33,** and **34.**)

French. Style and Period of Louis Quatorze.

32. (On Cabinet, No. **4.**) **Bronze Statuette,** partly gilt.

Ceres: symbolising Summer.

One of a set of four, symbolising the Four Seasons. (*See* Nos. **31, 33.** and **34.**)

French. Style and Period of Louis Quatorze.

33. (On Cabinet, No. **4.**) **Bronze Statuette,** partly gilt.

Bacchus: symbolising Autumn.

One of a set of four, symbolising the Four Seasons. (*See* Nos. **31, 32,** and **34.**)

French. Style and Period of Louis Quatorze.

34. (On Cabinet, No. **4.**) **Bronze Statuette.**

Bearded Old Man warming himself at a brazier: symbolising Winter.

One of a set of four, symbolising the Four Seasons. (*See* Nos. **31, 32,** and **33.**)

French. Style and Period of Louis Quatorze.

35. (On Cabinet, No. **4.**) **Bronze Statuette.**

A recumbent Cupid, holding in one hand his shafts, in the other a segment of his bow.

The pedestal, of gilt bronze, is in the Louis-Quinze Style.

French. XVIII Century.

36. (On Cabinet, No. **4.**) **Bronze Statuette.**

A recumbent Love holding a vine stem.

The pedestal, of gilt bronze, is in the Louis-Quinze Style.

French. XVIII Century.

37. (On Cabinet, No. **4.**) **Gilt Bronze Group** on a base of green marble.

Nessus carrying off Deïanira.
Atelier of Giovanni da Bologna.
Italian. End of XVI or beginning of XVII Century.

38. Vase and Cover of *bleu-du-roi* and white Sèvres porcelain (one of a pair).

The main feature of the decoration is a frieze of lions' heads and paws, moulded in high relief and partly gilt, alternating with military trophies in flat gilding.
No Date Letter.
Made in the last years of Louis Quinze, in the so-called Louis-Seize Style.

39. The companion **Vase and Cover** to No. **38.**

40. Large Vase and Cover of *bleu-du-roi* and white Sèvres porcelain ("*Vase à Guirlandes*")—one of a set of four.

The chief features of the decoration are the moulded festoons of leaves and berries which envelop the upper part of the vase, and the broad band of raised rosettes round the centre.
No Date Letter.
French. Made in the last years of Louis Quinze, in the so-called Louis-Seize Style.

41. Companion **Vase** to No. **40.**

42. Companion **Vase** to No. **40.**

43. Companion **Vase** to No. **40.**

44. Mirror (over Mantelpiece, No. **45**), in framework of wood, carved, painted, and gilt.

The style is the larger and more monumental phase of the Louis-Quinze, still showing strong traces of the Louis-Quatorze in structure and decoration.

45. Mantelpiece of red marble, with supports and decorative appliques of bronze, cast, chased and gilt.

The design is adapted from that of a mantelpiece by Jacques Caffieri, in the Palace of Versailles.
Modern imitation of the Louis-Quinze Style.

46. Candelabrum of gilt bronze, with a figure of Psyche in dark bronze.

The figure after Étienne Falconet.
French. Style and Period of Louis Seize.

47. Candelabrum of gilt bronze, with a figure, "*L'Amour qui veille*," in dark bronze.

The figure after Étienne Falconet.
French. Style and Period of Louis Seize.

48. Flower-shaped Vase of turquoise-blue Sèvres porcelain of the Vincennes period of manufacture; enriched with gilding in the *rocaille* Style, and decorated with painted cartels showing Cupids on a white ground.

Date Letter for 1755.

French. Style and Period of Louis Quinze.

49. The companion **Vase** to No. **48.**

50. Clock of dark wood, veneered with tortoise-shell, incrusted with bands of metal. It is crowned with an important group of gilt bronze — "A Nymph with Cupid," known, from the shell upon which her foot rests, as "*La Nymphe à la Coquille.*"

The face of the dial shows, in low relief, winged Loves in a glory of rays. The trail of flowers in gilt metal, which hangs over the clock, is but a fragment of the looped garland of much greater length, which should be upheld by the Nymph.

The whole is in the finest Louis-Quatorze Style, and one of the most perfect pieces of the kind in existence.

From the Demidoff Collection. A somewhat larger clock of identical design, but with the group of the Nymph and Cupid in dark bronze, and the looped garland complete, is, or was, in the collection of Mr. Charles Wertheimer.

French. Latest Period of Louis Quatorze.

51 & 52. Pair of Fire-Dogs (*Feux*), of gilt bronze, in the *rocaille* Style, the central feature of No. **51** being a lion, of No. **52** a boar, issuing forth from the scroll-work.

French. Earlier Style and Period of Louis Quinze.

53. Mirror (over Mantelpiece, No. **54**), in a framework of wood, carved, painted, and gilt.

Modern imitation of the Louis-Seize Style.

54. Mantelpiece of white marble with a decorative frieze and *appliques* of gilt bronze, cast and chased.

French. Style and Period of Louis Seize.

55 & 56. Pair of Candlesticks (*Flambeaux*) of gilt bronze, cast and chased.

The sconces are supported by four Caryatides.

French. Style and Period of Louis Seize.

57. Ovoid Vase and Cover of *bleu du-roi*-Sèvres porcelain (one of a pair), ornamented with pearls of white and gold porcelain and gilt garlands of leaves and flowers.

Painted with two cartels, one, a camp scene, by Morin, the other, a group with wreaths of roses and other flowers.

Date Letter for 1765.

French. Made in the latter years of Louis Quinze, in the so-called Louis-Seize Style.

58. Companion **Vase** to No. **57.**

59. Clock of bronze, cast, chased, and gilt, in respect of which a tradition exists that it was presented by the City of Metz to Louis Quinze after his dangerous illness, in that city, in 1744.

The style of the ornamentation, especially in the base, indicates, however, a considerably later period, *i.e.* that when the so-called Louis-Seize style had already developed itself. The accuracy of the tradition which assigns this remarkable piece to so early a date in the reign of Louis XV, and even the current interpretation of the subject, are thus rendered more than doubtful.

The crowning group represents Minerva supporting and inspiring a youthful king, by whose side, placed on a pedestal covered with fleur-de-lys, are the crown, sceptre, and hand of justice (*main de justice*). The elaborately chased bas-reliefs of gilt bronze on the base show half-realistically, half-symbolically, typical scenes in the life of a young monarch. The features of the King are, however, those of Louis XVI. and not of Louis XV. A comparison of the profile portrait of Louis XVI in the year of his accession (No. **14,** Gallery XX) with this figure on the clock strikingly confirms this view. We may thus fairly assume that the clock represents Louis XVI at his accession in 1774, and that, in its ensemble, it celebrates the auspicious dawn of his reign. For similar allegorical conceptions *see* the engravings "Au Roi" and "A la Reine," two compositions designed by Moreau le Jeune, and engraved by Le Mire, to celebrate the accession of Louis Seize and Marie-Antoinette.

French. Style and Period of Louis Seize.

CASE A.

JEWELS and GOLDSMITH'S WORK of the Renaissance and other Periods; SILVER-GILT PLATE of XVIth, XVIIth, and XVIIIth Centuries.

60. Pendant Jewel with a centre of glass painted and gilt, round which is a rope-like setting of gold and pearls. On one side the Crucifixion; on the other the Annunciation.

Italian. XVI Century.

61. Pendant Jewel formed as a Dove; the body composed of a baroque pearl, the head and wings of gold and white enamel.

German (?). XVI Century.

62. Pendant Ornament, or Badge, of gold, repoussé and chased, with partially enamelled high-relief showing Judith with the Head of Holofernes.

North Italian. Late XV or Early XVI Century.
(*See* Plate No. **34.**)

65.—Pendant Jewel. Style of BENVENUTO CELLINI.

62.—Badge. Judith with the Head of Holofernes. North Italian : about 1500.

72.—Pendant Jewel. German XVIth Century.

68.—Enamelled Diptych. French, about 1500.

Obverse : Pierre de Bourbon and Anne de Beaujeu.

Reverse : Charlemagne and St. Louis.

H.=1·9 in. 4·8 c.m.

Plate 35.

Page 177.

63. Necklace of gold, every other link being enamelled and set with emeralds. The gold links dividing these show alternately an Heraldic Lion and the Double Eagle Crowned.
German. Late XVI Century.

64. Pendant Jewel of gold and enamel protected by discs of rock crystal. Enclosed in these is a group of small figures, the Resurrection of Christ, executed in the round, so that both the back and front views of the group are visible.
German. XVI Century.

65. Pendant Jewel of gold and chalcedony decorated with translucent enamels, table diamonds, and other jewels. The whole jewel is a representation of the Cardinal Virtue, Prudentia, with her attributes, the Mirror and the Serpent.
In the Style of Benvenuto Cellini.
Italian. XVI Century.
(*See* Plate No. **34.**)

66. Badge or Ornament of gold. An Eagle of classic type holding Jove's thunderbolts.
French. Style of the First Empire.

67. Pendant Jewel of enamelled gold, set with pearls and rubies. A Dragon rendered in translucent green and opaque grey enamel.
German. XVI Century.

68. Small Diptych of translucent (*basse-taille*) enamel on gold.
Obverse: To the left, Pierre de Bourbon, with his patron saint, St. Peter; to the right, Anne de Beaujeu, his Consort, with her patron saint, St. Anne.
Reverse: Charlemagne, Emperor and King; St. Louis, King of France.
These figures of the Donator and Donatrix, with their patron saints, have obviously been suggested by the almost identical groups in the famous *Triptyque de Moulins*, which is still preserved in the Cathedral of the French city of that name. That great work, the most important example extant of French painting in the period to which it belongs, was executed for Pierre de Bourbon about 1498, and is now ascribed to the *Maître de Moulins*, whom some would identify with Jean Perréal, chief court painter to Louis XII of France. It was shown at Paris, in the *Petit Palais*, on the occasion of the Universal Exhibition of 1900; and again in the *Exposition des Primitifs Francais*, held in the Pavillon de Marsan of the Louvre, in 1904.
French. About 1500.
(*See* Plate No. **35.**)

69. Ring of enamelled gold, with an emerald in the centre.
Italian or German. Early XVII Century.

70. Ring of enamelled gold, with a sapphire in the centre.
Italian. XVI Century.

71. Bracelet of enamelled gold, set with rubies and pearls.

German. Late XVI Century.

72. Pendant Jewel of gold decorated with enamels, both opaque and translucent, and further adorned with rubies, emeralds, sapphires, and pearls. The central group of small enamelled figures in the round shows, with extraordinary elaboration and completeness, the Incredulity of St. Thomas.

German. XVI Century.
(*See* Plate No. **34.**)

73. Pendant Jewel of enamelled gold. On one side, relieved upon an enamelled ground, Christ Crucified between the Virgin and St. John ; on the other, the Lamb of God, in a glory of golden rays.

Italian or French. XVI Century.

74. Badge of an Ecclesiastical Order (?), fashioned of gold pierced, wrought, enamelled, and set with rubies. The central device is "I.H.S.", above this being enamelled heartsease and forget-me-nots, and below a heart in translucent ruby enamel.

French. XVI Century.

75. Hexagonal Watch with face of gold, decorated with translucent enamels. The case is of rock crystal, engraved with classic figures and arabesques.

Signed : "*Lemaire à Blois.*"
French. Early XVII Century.

76. Pendant Badge of gold, completely covered with floral designs in enamel. In the centre, St. John the Baptist ; at the back, a Maltese Cross.

Italian. XVII Century.

77. Watch with enamelled face, in nut-shaped case of silver gilt.

Signed : "*Jean-Baptiste Duboule.*"
French. XVII Century.

78. Pendant Jewel, fashioned in the form of a Rabbit ; the body composed of a large baroque pearl, the head and legs of gold and white enamel.

German. XVI Century.

79. The Royal French Order of St. Michael, in gold, completely enamelled on both sides.

French. XVII Century.

80. Pendant Jewel of gold. An Heraldic Lion crowned, the mane and coat rendered in translucent enamel.

German. XVI Century.

81. Pendant formed as an Heraldic Eagle crowned, with a body composed of a large baroque pearl, and plumage represented by translucent and opaque enamels.

German. Late XVI Century.

82. Pendant Jewel. A Lap Dog. The body partly formed by a baroque pearl, completed with enamelled gold, and adorned with pearls, rubies, and emeralds. The chain has a corresponding decoration.

German. Late XVI Century.

83. Pendant Cross of enamelled gold and filigree work enclosing, under rock crystal, paintings of the Crucified Christ and the Virgin in Adoration.

Spanish (?). Late XVI Century.

84. Pendant Cross of tortoise-shell and mother-of-pearl set in enamelled gold. At the back of the cross are seen the Instruments of the Passion.

Spanish (?). XVII Century.

85. Pendant Jewel of enamelled gold. A Dove with the Olive Branch ; its eyes formed of two rubies.

German. XVI Century

86. Watch in the shape of a cross. The case of silver-gilt is decorated with engraved work and cusped borders.

Signed : "*Aussin.*"
French. XVII Century.

87. Hexagonal Watch in case of rock crystal.

Signed : "*Garrandol à Verdun.*"
French. XVII Century.

88. Profile Portrait of Louis XV. in early manhood.

Low relief in gold on a black ground.
By Dumarest.

French. First Half of XVIII Century.

89. Pendant Jewel of gold. A Double Heraldic Eagle crowned.

The plumage is marked out in black enamel. In the centre is placed a shield-shaped ornament in which is set a table diamond. The pendant is finished with a number of small drop pearls.

German. Late XVI Century.

90. Pendant Jewel of enamelled gold, consisting of six ostrich feathers with a fantastic setting finished below with the figure of a mermaid. Set in the jewel are numerous rubies and table diamonds.

German. Late XVI Century.

91. Badge of a French Ecclesiastical Order (?). In the centre the "I.H.S.", surmounted by a Cross, with the Sun and Moon on either side. Framing this are palm branches in green enamel, with three interlaced rings; at the apex being a Crown with fleurs-de-lys.

This badge is of gold decorated with opaque and translucent enamels.
French. XVII Century.

92. Miniature in enamel of a young nobleman. Set in a frame of gold, wrought pierced, and decorated with opaque and translucent enamels. At the back, in relief, the Coat of Arms of the Seymours (the branch of which the Marquis of Hertford is the head).

Probably by Christian Frederick Zincke (German Enameller practising in England). (B. Dresden, 1684. D. London, 1767.)
German-English School. Middle of XVIII Century.

93. Pendant Jewel of gold, with translucent enamels on gold, incrusted in glass; the one showing the Angel appearing to the Shepherds, the other The Nativity.

German. XVII Century.

94. Pendant Jewel of beaten and wrought gold, and filigree work, set with cabochon garnets.

Romanesque Style (probably XII Century).

95. Cross of rock crystal in a setting of enamelled gold, set off with emeralds and pearls.

German. XVII Century.

96. Miniature of Maria Gunning, Countess of Coventry, in a setting of rubies, emeralds, and diamonds.
Signed: "*P. C.*"

A miniature of Kitty Clive, signed in similar fashion, was shown at the Guelph Exhibition by Mr. Jeffrey Whitehead.
English. Dated 1757.

97. Heart-shaped Pendant Jewel, of pierced and wrought gold, set with rose diamonds, rubies, and pearls.

Spanish (?). XVII Century.

98. Paste Cameo. Profile portrait of a lady in the costume the later Renaissance.

Italian. Late XVI Century.

99. Hexagonal Watch in case of rock crystal set in enamelled gold.

Signed: "*John Cook, London.*"
English. XVII Century.

100. Watch in the shape of a cross. The case of silver-gilt is covered with engraved designs.

Signed in the inside of case: "*L.V.C.*"
Dutch. Late XVI Century

104.—Salt Cellar of Silver-gilt.
English : hall-mark for 1578.

109.—Dish of Silver-gilt.
German : Second Half of XVI Century.

101. Hexagonal Watch in case of silver, parcel-gilt and decorated with engraved designs.

Signed : "*Gomps a Armstrand*" (*sic*) *1586.*
Dutch. Late XVI Century.

102. Badge of silver, parcel-gilt. It belonged formerly to an Orange Lodge in Ireland.

Irish. XIX Century.

103. Cup and Cover of silver gilt, adorned with precious stones and filigree of silver. The stem is supported by four figures of negroes completely enamelled, and the summit by a group of St. George and the Dragon, enamelled in similar fashion, but of finer and apparently earlier style and workmanship.

German. Early XVIII Century.

104. Salt Cellar and Cover of silver, repoussé, chased and gilt. The elaborate decoration consists of strap-work with conventional fruit and foliage. It shows at its finest the earlier Elizabethan phase of the English Renaissance.

Hall-mark for 1578.
English. Latter Half of XVI Century.
(*See* Plate No. **36.**)

105. Cup and cover (for ecclesiastical use) of silver gilt in the form of a classic vase, decorated with garnets, topazes, and other stones.

Inscribed : "*H. I. et M. E. B. de W. 1781. Vas Insigne Devotionis. Ora pro Nobis. Soutter le Jeune à Vienne.*"
Viennese. Late XVIII Century.

106. Chalice of silver, embossed, chased, and gilt. Decoration of angels' heads and heavy floral motives. The rim of the Cup has a motive which in style is a survival of the Gothic.

Spanish. Middle of XVII Century.

107. Clock of silver, embossed, chased, and gilt, with a decoration of translucent enamels on silver, and medallions, showing in gold on a black ground, Sol, Luna, the Terrestrial Globe, and Astronomical Instruments. Under the Canopy which forms the summit is the statuette of an Emperor holding the Orb of Sovereignty.

Augsburg. End of XVI Century.

108. Tankard of silver, embossed in low relief, chased, engraved, and gilt.

On the cover is a lizard of silver without gilding. The decoration consists of arabesques framing figures of kings and warriors.
German (probably *Augsburg*). Second Half of XVI Century.

109. Salver of silver, repoussé in very low relief, chased, engraved, and gilt. The scheme of decoration, of unusual beauty and completeness, comprises figures of the gods and

goddesses in Olympus, fountains completed by terminal figures, amorini, and in the centre Blind Cupid shooting.

German (probably *Augsburg*). Second Half of XVI Century.
(*See* Plate No. **36.**)

110. Large Salver of silver, repoussé in high relief, chased, engraved, and gilt. In the central boss are the arms of Pope Pius IV, and around it symbolical representations of the Four Seasons. The dish itself is decorated with representations of the Four Elements set in cartouches. The outer border shows, with their appropriate emblems, the Sun, Moon, and Planets as gods and goddesses drawn in their chariots.

The general scheme of decoration, is in the rich style of the later Renaissance, under German influence. It agrees with that of the corresponding Ewer No. **111,** below, but shows greater richness and elaboration.

Portuguese (?). Second Half of XVI Century.
(*See* Plate No. **37.**)

111. Large Ewer of silver, repousse in high relief, chased, engraved, and gilt. The handle is formed by a winged dragon.

The decoration, in the rich style of the later Renaissance under German influence, consists of sea-monsters set in cartouches, classic masks and figures, and fruit and foliage combined with strap-work.
On the cover are the arms of Pope Pius IV.
Portuguese (?). Second Half of XVI Century.
(*See* the corresponding Salver No. **110;** and as bearing the same arms and showing the same style, *see* also the Cup No. **18** in Gallery IV.)
(*See* Plate No. **37.**)

112. Circular Salver of silver, repoussé, chased, engraved, and gilt. It is highly embossed with a scale pattern alternately engraved and plain. In the central boss, which has a frame of basket-work in high relief, is set a deeply engraved shield of arms formerly covered with translucent enamel. This decoration is set in bands of foliage of Renaissance type.

Though the ornamentation is of Renaissance type, the style of the Salver is still in some essentials Gothic.
Spanish. End of XVI Century.

112A. Salt Cellar of silver, repoussé, chased, and gilt.

The frieze shows in high relief nude children and masks framed in strap-work.
German. Second Half of XVI Century.

112B. Cup and Cover of silver and silver-gilt, adorned with arabesques of translucent enamel incrusted in the silver.

Augsburg. About 1600.

Large Salver and Ewer of Silver Gilt, with the arms of Pope Pius IV. Portuguese (?). Second half of XVIth Century.

CASE B.

SÈVRES PORCELAIN.—XVIIIth Century.

113. Milk Jug of *rose Du Barry* and apple-green Sèvres porcelain, enriched with gilding, and painted with a group of fruit.

No Date Letter.
Style and Period of Louis Quinze.

It has been found convenient to retain throughout the popular and now in England well-recognised designation for this peculiar shade of pink, although it was produced as Sèvres porcelain long before the time of Madame Du Barry, the last Court favourite distinguished by Louis Quinze. The finest pieces in which this colour is dominant were, indeed, made in the Vincennes period and that which immediately followed it at Sèvres; a number of the best, in this and other collections, bearing the date-letter for 1757, and none showing a mark later than 1761. Madame Du Barry first appeared at the French Court in 1769. The same shade of pink is sometimes in France designated as *rose Pompadour* (*See* Auscher: "A History and Description of French Porcelain," translated by Wm. Burton); and with more propriety, having regard to the date of production. Both the one and the other designation are due, however, to the ingenuity of connoisseurs and dealers, and to neither has any official sanction been given. There is no mention of either *rose Du Barry* or *rose Pompadour* in the sale catalogues or records of the XVIII century. The term Sèvres porcelain is in this catalogue used to cover the whole period of manufacture of the *pâte tendre* under the control of the French Crown, including the initial period previous to the transfer to Sèvres, when this porcelain was made at Vincennes (1745 to 1756). The earliest and finest Sèvres—that which excels in freedom and fancifulness of design—was, indeed, made at Vincennes.

114. Cup, Cover, and Saucer of *rose Du Barry* and apple-green Sèvres porcelain, of the Vincennes period of manufacture, enriched with gilded scroll-work in the *rocaille* Style, and painted with Cupids and a garland of flowers.

By Hilken.
Date Letter for 1754.
Style and Period of Louis Quinze.

115. Tea Service (*Cabaret*) of blue *œil-de-perdrix* Sèvres porcelain, consisting of a tray (**115A**), a milk jug (**115B**), sugar basin (**115C**), and two cups and saucers (**115D** and **E**). Enriched with festoons of gilt leaves on a white ground, and painted with baskets of flowers.

No Date Letter.
Made in the last years of Louis Quinze, in the so-called Louis-Seize Style.

116. Two-handled Bowl, Cover, and Plate, of *rose Du Barry* Sèvres porcelain, enriched with gilded scrollwork in the *rocaille* Style, and painted with Birds in Landscapes.

By Aloncle.
Date Letter for 1759.
Style and Period of Louis Quinze.

117. Tea Service (*Cabaret*) of *bleu-du-roi* and green Sèvres porcelain, consisting of a tray (**117A**), sugar basin (**117B**), and four cups and saucers (**117C, D, E, F**). Enriched with spots and punctuated circles of gold (of the *œil-de-perdrix* type), and decorated with cartels in which are painted Children at Play.

By Vieillard.
Date Letter for 1758.
Style and Period of Louis Quinze.

118. Vase-shaped Flower Stand (*Vase-Jardinière*) of *rose Du Barry* and apple-green Sèvres porcelain (one of a pair), enriched with gilding, and painted with bouquets of flowers.

By Bertrand.
Date Letter for 1759.
Style and Period of Louis Quinze.

119. The companion **Vase** to No. **118.**

120. Large Oblong Flower Stand (*Jardinière*), in two divisions. It is of *rose Du Barry* and green Sèvres porcelain, enriched with gilding and decorated with a cartel showing Peasants Carousing.

By Dodin.
Date Letter for 1759.
Style and Period of Louis Quinze.

121. Flower-shaped Vase with Pierced Cover, of apple-green Sèvres porcelain, of the Vincennes period of manufacture. The pierced openings of the cover are decorated with wheat-ears in flat gilding, and the body of the vase has a gilt decoration of flowers and peacocks' feathers, framing cartels in which are painted Birds in Landscapes.

Probably by Aloncle.
No Date Letter or Mark. About 1755.
Style and Period of Louis Quinze.

122. Fan-shaped Flower Stand (*Jardinière en Éventail*) of apple-green Sèvres porcelain, elaborately enriched with gilding, and decorated with cartels, of which the central one shows a Shepherd and Shepherdess in the Boucher Style.

The flowers by Théodore Buteux.
Date Letter for 1761.
Style and Period of Louis Quinze.

123. Vase and Cover (*Cassolette*) of green artificial quartz in the form of a tripod. The bowl and cover are mounted in bronze, cast, chased, and gilt. The supports terminate in

Vase-Clock of green *œil-de-perdrix* Sèvres.

Plate 38. Page 185.

rams' heads wreathed with festoons of grape-vine; at the base are seated three infant Satyrs.

From the collection of the Duc de Morny.
Style and Period of Louis Seize.

124. The companion **Vase and Cover** to No. **123.**

125. Vase-Clock of green *œil-de-perdrix* Sèvres porcelain, with a stand and mounts of bronze, cast, chased, and gilt, in the manner of Gouthière.

The main decoration of the vase consists of supporting figures of Amorini (in porcelain completely gilt), holding up garlands.
The Clock by Le Montjoye, of Paris.
No Date Letter.
From the collection of the Duc de Morny.
Made in the last years of Louis Quinze in the so-called Louis-Seize Style.
(*See* Plate No. **38.**)

126. Fan-shaped Flower Vase (*Jardinière en Éventail*) *rose Du Barry* Sèvres porcelain, enriched with gilding in the *rocaille* Style, and decorated with a cartel in which are painted Children at Play.
Date Letter for 1757.
Style and Period of Louis Quinze.

127. Large Flower-shaped Vase and Pierced Cover, of *rose Du Barry* and apple-green Sèvres porcelain. The four cartels have frames of leaves in green and gold, bound at the base with lilac ribbons.

The principal cartel, showing Soldiers Carousing, is by Morin; the Bouquets of Flowers are probably by Théodore Buteux.
Date Letter effaced. Made about 1755.
Style and Period of Louis Quinze.

128. Flower Stand (*Jardinière*) of *rose Du Barry* and apple-green Sèvres porcelain. The four cartels painted with bouquets of roses and other flowers, are framed in green and gold, interwoven alternately with lilac and yellow ribbons.

The flowers are painted by Houry.
Date Letter for 1755.
Style and Period of Louis Quinze.

129 & 130. Candlesticks (*Flambeaux*) of *rose Du Barry* and green Sèvres porcelain, painted with bouquets of flowers.

No Date Letter.
Style and Period of Louis Quinze.

131. Cup, Cover, and Saucer of *rose Du Barry* Sèvres porcelain, enriched with gilt scroll-work, in the *rocaille* Style, framing cartels, in which are painted Birds in Landscape.

No Date Letter; but en suite with the Ewer and Basin, No. **133,** which bear the Date Letter for 1757.
Style and Period of Louis Quinze.

132. Tea Service (*Cabaret*) of apple-green Sèvres porcelain, consisting of a tray (**132A**), tea-pot (**132B**), sugar basin (**132C**), two cups and saucers (**132D and E**). Enriched with festoons of gilt leaves, and decorated with cartels, within which are painted Children at Play and Genre Subjects.

By Asselin.
Date Letter for 1765.
Style and Period of Louis Quinze.

133. Small Ewer and Basin of *rose Du Barry* Sèvres porcelain, decorated with gilt scroll-work in the *rocaille* Style, framing cartels painted with Birds. (*See* the Cup and Saucer, No. **131.**)

Date Letter for 1757.
Style and Period of Louis Quinze.

134. Inkstand of apple-green and white Sèvres porcelain presented by Louis Quinze to the Dauphine, Marie-Antoinette. It shows the Terrestrial and Celestial Globes on either side of the Royal Crown of France. In front, a portrait of the king *en camaïeu* ; at one side the cypher of the Dauphine ; and on two others the Lilies of France. The chief features of the decoration are cartels painted with Cupids, by Falot, and panels of gilt diaper-work.

No Date Letter ; most probable date about 1770.

For the period of manufacture the style of this piece is exceptional, since at the date of Marie-Antoinette's marriage to the Dauphin, afterwards Louis Seize, the pure Louis-Quinze had already for some years been superseded by the earlier phase of the so-called Louis-Seize style, developed during the later years of the reign of his predecessor.

A Cabaret (Chappey Collection) decorated by Noël in 1775, and presented by Louis Seize to Madame Sophie in the same year, still shows, like this inkstand, the phase of Louis Quinze design fashionable some fifteen or twenty years earlier.

It may be surmised that in these instances forms and types already in existence were adhered to.

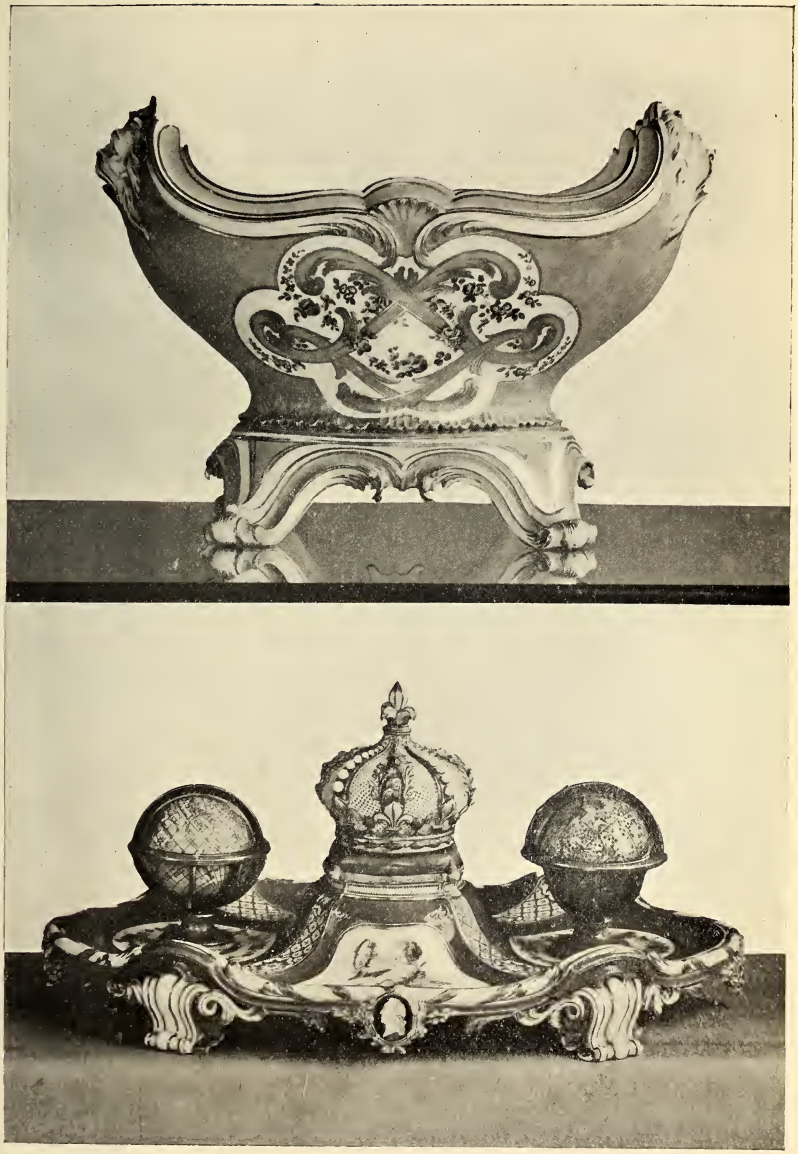
Middle Style but late Period of Louis Quinze.
(*See* Plate No. **39.**)

135. Cup and Saucer of Sèvres porcelain, covered with a decoration of roses and leaves, upon which are relieved rosettes of gold on a ground of blue.

By Catrice.
Date Letter for 1766.
Transition between Louis-Quinze and Louis-Seize Styles.

136. Cup and Saucer of white Sèvres porcelain, heavily enriched with gilding in the classic style, and painted with military genre subjects.

By Dodin.
Date Letter for 1780.
Style and Period of Louis Seize.



(*a*) Flower Stand of rose Du Barry Sèvres. Date letter for 1757.
(*b*) Sèvres Inkstand presented by Louis Quinze to the Dauphine Marie-Antoinette.

CASE C.

SEVRÈS PORCELAIN.—XVIIIth Century.

137. Cup and Saucer of *bleu-du-roi* and white Sèvres porcelain (one of a pair), enriched with a gilt and jewelled ornamentation.

The gilding by Le Guay.
No Date Letter.
Style and Period of Louis Seize.

138. The companion **Cup and Saucer** to No. **137.**

139. Cup and socketed Saucer (*Trembleuse*) of *bleu-du-roi* Sèvres porcelain, painted with cartels in the style of Teniers.
By Vieillard.
Date Letter for 1763.
Style and Period of Louis Quinze.

140. Oblong Flower Stand (*Jardinière*) of *bleu-du-roi* and white Sévres porcelain (one of a pair), enriched with gilding, and painted, by Morin, with a Coast Scene and Figures (*see* No. **141**).

Date Letter for 1758.
Style and Period of Louis Quinze.

141. Oblong Flower Stand (*Jardinière*) of *bleu-du-roi* and white Sèvres porcelain (one of a pair), enriched with gilding, and painted by Morin, with a coast scene and figures.

Date Letter for 1771. (According to the table given by Garnier in the official publication :—"*La Porcelaine Tendre de Sèvres*") ; but with the curious addition "*anée 1772.*"
Evidently a later repetition of the corresponding piece (No. **140**).
Style and Period of Louis Quinze.

142. Cup and Saucer of blue Sèvres porcelain, painted with conventional foliage in red, and garlands of green leaves.
By Cornaille.
Date Letter for 1764.
Made in the later years of Louis Quinze, in the so-called Louis-Seize Style.

143. Tureen-shaped Vase and Cover of *bleu-du-roi* Sèvres porcelain, profusely enriched with gilding. The upper part of this vase is adorned with festoons of leaves in relief, some white, some gilt. Painted *en camaïeu* on the upper part are recumbent figures of Gods and Goddesses. The two cartels painted on the body of the vase show respectively Soldiers Carousing, by Morin, and a River Scene. The blue

ground is everywhere covered with gold arabesques, chiefly of neo-classic design.

No Date Letter.
Style and Period of Louis Seize.

144. Cup and Saucer of *bleu-du-roi* Sèvres porcelain, enriched with friezes of gilt foliage, and painted with emblems of peace and war.

By Pierre jeune.
The gilding by Vincent père.
Signed: "Sèvres. R. F," (mark in use between 1791 and 1800).
Style and Period of the First Republic.

145. Cup, Cover, and Deep Plate of *bleu-du-roi* Sèvres porcelain, covered with a decoration of lozenges and punctuated circles of gold, and painted with wreaths of flowers and leaves.

The gilding by Théodore (?).
Date Letter for 1765.
Made in the later years of Louis Quinze, in the so-called Louis-Seize Style.

146. Large Flower Stand (*Jardinière*) of *rose Du Barry* Sèvres porcelain, enriched with gilt scroll-work in the *rocaille* Style, and painted with Cupids and fantastic Trophies.

Date Letter for 1757.
Style and Period of Louis Quinze.

147. Vase-shaped Clock of apple-green Sèvres porcelain, adorned with festoons of oak leaves and acorns tied with white and gold ribbons.

The Cover is formed by the Royal Crown of France.
On one face of the vase is a small clock by Lepaute, on the other a medallion portrait of Louis Quinze in *biscuit de Sèvres.*
No Date Letter.
Transition between the Louis-Quinze and Louis-Seize Styles.

148 & 149. Candlesticks (*Flambeaux*) of bronze, cast chased, and gilt; the body is of dark blue enamel on copper, with a decoration, in the upper part, of birds on a white ground, framed in wreaths of gold.

The supports are three Caryatides of the Louis-Seize type.
Style and Period of Louis Seize.

150. Two-handled Vase with tall cylindrical neck (*Vase à Col Cylindrique*) of apple-green Sèvres porcelain (one of a pair), enriched with a decoration of feathers and foliage in flat gilding, and painted with two cartels, of which one shows Jupiter and Antiope, the other a Trophy of appropriate emblems.

No Date Letter.
Transition betweenLouis-Quinze and Louis-Seize Styles.

151. Two-handled Vase with tall cylindrical neck (*Vase à Col Cylindrique*) of apple-green Sèvres porcelain (one of a pair), enriched with a decoration of feathers and foliage. in flat

gilding, and painted with two cartels, of which one shows the Birth of Venus, the other a Trophy of appropriate emblems.

No Date Letter.

Transition between Louis-Quinze and Louis-Seize Styles.

152. Bottle-shaped Vase (*Vase-Bouteille*) of apple-green Sèvres porcelain. Round the neck and down the sides are cords and tassels, moulded, and gilt. The decoration includes also garlands of oak leaves and acorns in flat gilding.

Of the two cartels, one shows Mars, Venus, and Cupid, the other a Military Trophy.

The gilding is by Vincent père.

No Date Letter.

Transition between the Louis-Quinze and Louis-Seize Styles.

153. Two-handled Vase of apple-green Sèvres porcelain enriched with a decoration of oak leaves and acorns, andpainted with two cartels, of which one shows Venus and a Marine Deity, the other a Trophy of appropriate emblems.

Two heads of Minerva, moulded in white and touched with gilding form the handles.

No Date Letter.

Transition between Louis-Quinze and Louis-Seize Styles.

154. Flower Stand (*Jardimère*) of *rose Du Barry* Sèvres porcelain, enriched with gilding in the *rocaille* Style, and painted with bouquets of flowers.

At the sides are lions' heads moulded and touched with gold.

In one of the cartels is painted, in pink and gold, the cypher of Louis Quinze. This is of unusual dimensions, decoratively treated, and interwoven with flowers.

Date Letter for 1757.

Style and Period of Louis Quinze.

(*See* Plate No. **39.**)

155. Cup and Saucer of *bleu-du-roi* Sèvres porcelain, with a marbled decoration of gold on the blue.

The cartels show Children at Play.

Painter's Mark. (Cardin ?) :

Date Letter for 1761.

Style and Period of Louis Quinze.

156. Cup and Saucer of *gros-bleu* Sèvres porcelain powdered with gold.

Decorated with gold birds, on a ground of white, in frames of Louis-Quinze design.

Date Letter for 1766.

Style and Period of Louis Quinze.

157. Oblong Flower Stand (*Jardinière*) of blue Sèvres porcelain (one of a pair), enriched with punctuated circles of gold, and painted with detached bouquets.
By Bertrand.
Date Letter for 1767.
Style and Period of Louis Quinze.

158. The companion **Flower Stand** to No. **157.**

159. Cup and Saucer of *gros-bleu* Sèvres porcelain, of the Vincennes period of manufacture, enriched with gilded floral ornamentation in the *rocaille* Style, and painted with cartels framing birds.
Date Letter for 1753.
Style and Period of Louis Quinze.

160. Pot-Pourri Vase of elliptical shape, in *bleu-du-roi* Sèvres porcelain, enriched with panels of lozenge-work and garlands of gilt leaves, and painted with two cartels, of which one shows a Shepherd and Shepherdess, in the manner of Boucher, the other a Trophy of appropriate pastoral emblems.
No Date Letter.
Made in the later years of Louis Quinze, in the so-called Louis-Seize Style.

161. Cup and Socketed Saucer (*Trembleuse*) of Sèvres porcelain, covered with a decoration of garlands and rosettes, on a ground of many colours powdered with gold.
By Mérault jeune.
Date Letter for 1765.
Made in the later period of Louis Quinze, in the so-called Louis-Seize Style.

"LONDONDERRY" CABINET.

(No. 4.)

LEFT-HAND DIVISION.

SÈVRES PORCELAIN.

162. Ewer and Basin of *gros-bleu* Sèvres porcelain enriched with a gilt decoration of floral scroll-work and diaper work in the *rocaille* Style, and painted with Cupids and Trophies in the manner of Boucher. Around the edge of the ewer is a raised and moulded floral decoration painted in colours.
Painted by Dodin.
Date Letter for 1757.
Style and Period of Louis Quinze.

163. Removed to Gallery I. *See* No. **43.**

164. Ewer and Basin of turquoise-blue Sèvres porcelain, jewelled, and enriched with gilding in the Louis-Quinze Style. It is of a somewhat earlier type than is generally found in association with this mode of jewelled decoration.

Date Letter for 1768.
Style and Period of Louis Quinze.

165. Plateau (part of a *Cabaret*) of white Sèvres porcelain painted in colours and heavily gilt round the borders.

The centre is painted by Lécot with a naval combat in the Chinese Style. (*See* the corresponding Tea Service, No. **166.**)
Date Letter for 1778.
Style and Period of Louis Seize.

166. Small Breakfast Service (*Solitaire*), consisting of a tea-pot (**166A**), milk jug (**166B**), sugar basin (**166C**), and three cups and saucers (**166D**, **E**, and **F**), of white Sèvres porcelain, painted in colours and enriched with gilding.

Painted by Lécot with naval combats and landscapes in the Chinese Style, in imitation of Dresden porcelain. (*See* the corresponding Plateau, No. **165.**)
Date Letter for 1778.
Style and Period of Louis Seize.

167. Plateau of *rose Du Barry* Sèvres porcelain, painted with single bunches of flowers, placed in a continuous ribbon-like framework of pink enriched with gold.

Date Letter for 1757.
Style and Period of Louis Quinze.

168. Removed to Gallery I. *See* No. **42.**

169. Cup and Socketed Saucer (*Trembleuse*) of white Sèvres porcelain, covered with a decoration of large gold spots, and painted with Cupids in the manner of Boucher.

Style and Period of Louis Quinze.

170. Removed to Gallery I. *See* No. **46.**

171. Removed to Gallery XX. *See* No. **59.**

172. Removed to Gallery I. *See* No. **44.**

173. Cup and Saucer of turquoise-blue Sèvres porcelain, painted with flowers, and covered with an interlaced decoration of floral scroll-work in purple, green, and gold.
Painted by Vavasseur.
Date Letter for 1760.
Style and Period of Louis Quinze.

174. Removed to Gallery I. *See* No. **40.**

175. Small Plateau, Sugar Basin (**175A**), and Cup and Saucer (**175B**), of Sèvres porcelain (part of a *Solitaire* or Small Breakfast Service), covered with a marbled decoration of pink and gold, and painted with birds and landscapes, by Aloncle.

Date Letter for 1761.
Style and Period of Louis Quinze.

176. Removed to Gallery I. *See* No. **41.**

177. Small Plateau of apple-green Sèvres porcelain, enriched with gold, and painted by Vieillard with the subject of Children Playing in a landscape.

Date Letter for 1758.
Style and Period of Louis Quinze.

RIGHT-HAND DIVISION.

SÈVRES PORCELAIN.

178. Large Ovoid Vase and Cover of *bleu-du-roi* and white Sèvres porcelain, with a gilt decoration of oak-leaves and acorns.

Made in the last years of Louis Quinze, in the so-called Louis-Seize Style.

179. Figure (one of a pair) in white Capo di Monte porcelain.

Bacchus holding aloft a wine-cup.
Neapolitan. XVIII Century.

180. Figure (one of a pair) in white Capo di Monte porcelain.

David with the head of Goliath.
Neapolitan. XVIII Century.

181. Large Vase and Cover of *bleu-du-roi* and white Sèvres porcelain, with a tall cylindrical neck of peculiar shape (*Vase à Col Cylindrique à Canaux*).

The main features of the decoration are moulded and gilt festoons of leaves and berries, and panels of gilt diaper work.
No Date Letter.
Made in the last years of Louis Quinze, in the so-called Louis-Seize Style.

182. Large Vase and Cover of *bleu-du-roi* and white Sèvres porcelain, the body of the vase cannelated with alternate bands of blue and white; the cover decorated with volutes of blue and white; and the body of the

vase supported from below by raised volutes, touched with gilding (*Vase à Camées*).

The main ornamentation, superposed on the decoration of blue and white, consists of a series of garlands of gilt leaves supporting classic medallions painted *en camaïeu*.

No Date Letter.

Made in the last years of Louis Quinze, in the so-called Louis-Seize Style.

183. Vase of white Sèvres porcelain, painted with birds and flowers (one of a pair), the handles being composed of moulded leaves and festoons, the former partly and the latter wholly gilt.

The painted decoration probably by Lécot.

No Date Letter.

Transition between the Louis-Quinze and Louis-Seize Styles.

184. The companion **Vase** to No. **183.**

185. Pot-Pourri Vase of white Sèvres porcelain; the whole of the lower half gilt, and the upper half enriched with floral designs in gold, and painted with flowers and trophies.

The flowers by Sissin; the gilding by Couturier and Vincent père.

No Date Letter.

Late Style and Period of Louis Seize.

186. Cup and Saucer of Sèvres porcelain, decorated with a shell design in dark and turquoise blue, relieved on a ground of white striped with gold.

Date Letter for 1764.

Style and Period of Louis Quinze.

187. Removed to Gallery I. *See* No. **45.**

188. Cup and Saucer of turquoise-blue Sèvres porcelain, enriched with gilt ornamentation in the Louis-Quinze Style, and decorated with subjects in the manner of Teniers, painted by Vieillard.

Date Letter for 1760.

Style and Period of Louis Quinze.

CENTRE DIVISION.

GOLD and SILVER PLATE.

189. Cup of silver, repoussé, chased, and gilt.

The body, stem, and base are covered with a system of embossed volutes fitting into each other so as to form a continuous decoration The lip has a frieze-like decoration of Renaissance design in very low relief, finished by a fringe of detached and pierced work.

The form and style of this cup are, in the main, German Gothic, and the style is that of the early XVI Century. The mark, however, is that of Hainau in Germany, and it denotes a modern production in the old style.

190. Castor of silver, repoussé, chased, and engraved.

Probably used for sugar or spice.
Style and Period of Louis Quatorze.

191. Frame of silver, parcel-gilt, in which has been placed a relic or votive picture.

Silver rays project from the rim, which is decorated with heads of winged angels and surmounted by a cross.
Spanish. Late XVII Century.

192. Jug and Cover of silver, cast, and chased.

The ornamentation consists of bulrushes and leaves, aquatic motives being continued in the decoration of the handle and cover.
Transition between the Louis-Quinze and Louis-Seize Styles.
French. Middle of the XVIII Century.

193. Removed to Gallery III. *See* No. **580,** Case F.

194. Tankard and Cover of silver-gilt, in the body and lid of which are set a number of Swedish and other medals of the XVI and XVII Centuries.

In the bottom is fixed a large medal commemorating the accession of Queen Christina of Sweden.
The inscription on the reverse of the central medal in the cover commemorates the Council of Upsala held "a hundred years previously," and is as follows :—" In felicem memoriam Concilii Upsalien : cujus decretum centesimo abhinc anno persecutioni liturgicae finem attulit MDCXCIII."
Swedish. Stockholm manufacture, with the mark for 1691.

195. Silver-Gilt Steeple Cup and Cover, embossed, chased, and engraved.

Formerly preserved at Serjeants' Inn.
English (*Jacobean*). First Years of XVII Century.

196. Silver Statuette, cast, chased, and parcel-gilt.

A camel richly caparisoned.
German or English (?). XIX Century.

197. Large Silver Ostrich, engraved, chased, and parcel-gilt.

On the base are a series of coats of arms encircled by names—probably those of the donors.
German. Dated 1599.

198. Statuette of silver, entirely gilt, standing on a base, repoussé, chased, and gilt.

A youth in late XVI Century costume, crowned, and bearing on his back a basket of grapes. Round his neck are suspended all manner of offerings, including portrait-medallions, kitchen and household gear in miniature.
On a plaque are the names of a number of donors.
German. Style of Late XVII Century.
It may be assumed that the greater part, if not the whole, of this object is of recent date.

199. Cup of silver, repoussé, chased, and gilt, in which are set numerous medals of Louis Quinze of France, framed in a decoration in the style of the period.

French. Second Half of XVIII Century.

200. Tankard and Cover of silver, repoussé, chased, and engraved.

In the Style associated with Charles II and James II of England.
Presented to the late Sir Richard Wallace by His Majesty King Edward VII., when Prince of Wales.
By James Chadwick.
English. Last Years of XVII Century.

201. Bust of brass, electroplated, on a **Base** of marble.

Queen Elizabeth on a pedestal. which is flanked by the Lion and Unicorn, and displays the Royal Arms on an escutcheon in front.

English. Made by Messrs. Elkington, Mason, & Co. in 1852.

202. Sugar Basin and Cover of silver, repoussé, and chased.

The supports are three Sirens, the spaces between these being filled with coats of arms set in foliated work.
French. First Half of XVII Century.

203. Tankard and Cover of silver, parcel-gilt, decorated with figures of fighting men set in arabesques of foliated work.

German. Late XVI Century.

GALLERY XIII.

BRONZES and FURNITURE.

1. Bronze Figure of a Bacchante holding grapes and a wine cup. After Clodion. (B. 1738. D. 1814.) Style and Period of Louis Seize.

2. A similar **Bronze Figure** to No. **1.**

3. Removed to Gallery XII. *See* No. **37.**

4. Encoignure of amboyna wood and mahogany inlaid with stained woods. The mounts, plaques, and ornaments of bronze, cast, elaborately chased, and gilt, are in the style associated with Gouthière, and have been generally attributed to him. M. Molinier, in his work, "The Wallace Collection (*Objets d'Art*)" questions, however, the attribution of gilt bronze work of this particular type to Gouthière, and suggests that it may rather be the work of Thomire. (*See* the upright *Secrétaire*, No. **24,** by Riesener and Gouthière, in Gallery XVIII, the gilt bronze ornamentation of which is very similar to that of these encoignures, both in design and elaboration of finish.)

This and the companion Encoignure, No. **5,** together with the *Secrétaire* above referred to, were purchased in Russia by the late Mr. Frederick Davis, in the year 1865, from the Collection of Count Koucheleff Bezborodko, and by him sold to the then Marquis of Hertford.

French. Style and Period of Louis Seize.

5. The companion **Encoignure** to No. **4.**

GALLERY XIV.

BRONZES and FURNITURE.

1. Candlestick (*Flambeau*) of gilt bronze, with a figure of dark bronze.

A Bacchante uplifting a vine-stem.
French. Style and Period of Louis Seize.

2. The companion **Candlestick** to No. **1.**

3. Bronze Statuette.

Venus leaving the bath.

Enlarged repetition of the bronze Statuette, made and signed by Giovanni da Bologna, which was by him presented to the Emperor Maximilian II, and is now in the Imperial Museum of Vienna (*see also* Boxwood Statuette, No **35,** in Case A, Gallery X).
Italian. XVII Century.

4. Encoignure in marqueterie of various woods, with unusually bold and massive mounts and ornaments of bronze, cast, chased, and gilt.

By Claude-Charles Saunier. (*See* the upright Secrétaire, No. **30,** in Gallery XVIII, by this *ébéniste.* The maker is, beyond reasonable doubt, the same in both instances.)
French. Made, in the later years of Louis Quinze, in the Transitional Style announcing the so-called Louis-Seize.

5. The companion **Encoignure** o No. **4.**

6. Encoignure of dark wood, with large panel of Japanese lacquer, and mounts of bronze, cast, chased, and gilt.

French. Earlier Style and Period of Louis Quinze.

CASE A.

CHINESE CELADON PORCELAIN with French XVIIIth Century Mounts; GOLDSMITH'S and SILVERSMITH'S WORK; VESSELS of ROCK CRYSTAL; MISCELLANEOUS OBJECTS in Precious Materials.

7. Cup and Cover of rock crystal mounted in silver-gilt.
French (?). XVIII Century.

8. Small Ewer and Stand of lapis-lazuli mounted in silver-gilt. The handle of the Ewer is formed by two snakes resting on the head of a satyr, the body being supported by a winged siren.

French. Late Style and Period of Louis Seize.

9. The companion **Ewer and Stand** to No. **8.**

10. Shuttle (*Navette*) of silver, pierced, chased, and heightened with partial gilding.

The monogram, intertwined and crowned with flowers, affords evidence, which is supported by the style of the design, that this shuttle belonged to Madame Louise, one of the daughters of Louis Quinze.

French. About Middle of XVIII Century.

(*See* Plate No. **40.**)

11. Removed to Case A, Gallery XII. *See* No. **112A.**

12. Monogram and framework of bronze, pierced, chased, and gilt.

French. Style and Period of Louis Seize.

13. Another **Monogram** identical with No. **12.**

14. Oblong Shell-shaped Bowl of smoked rock crystal.

Carved with a lion's head and mane, and decorated with engraved arabesques.

German (?). XVII Century.

15. Stiletto-shaped Ornament of rock crystal, with gold mount decorated with a band of rubies.

German. XVII Century.

16. Bowl of rock crystal, with handles formed of fruit and leaves.

XVII Century (?).

17. Goblet of gold and turquoise-blue enamel, decorated with pearls and precious stones *en cabochon.* The handles are dragons, the supports elephants' heads.

Chinese. Obtained from the Summer Palace of Pekin in 1860.

18. The companion **Goblet** to No. **17.**

19. Shuttle (*Navette*) of rock crystal, mounted in gold and set with garnets.

French. Period of Louis Seize.

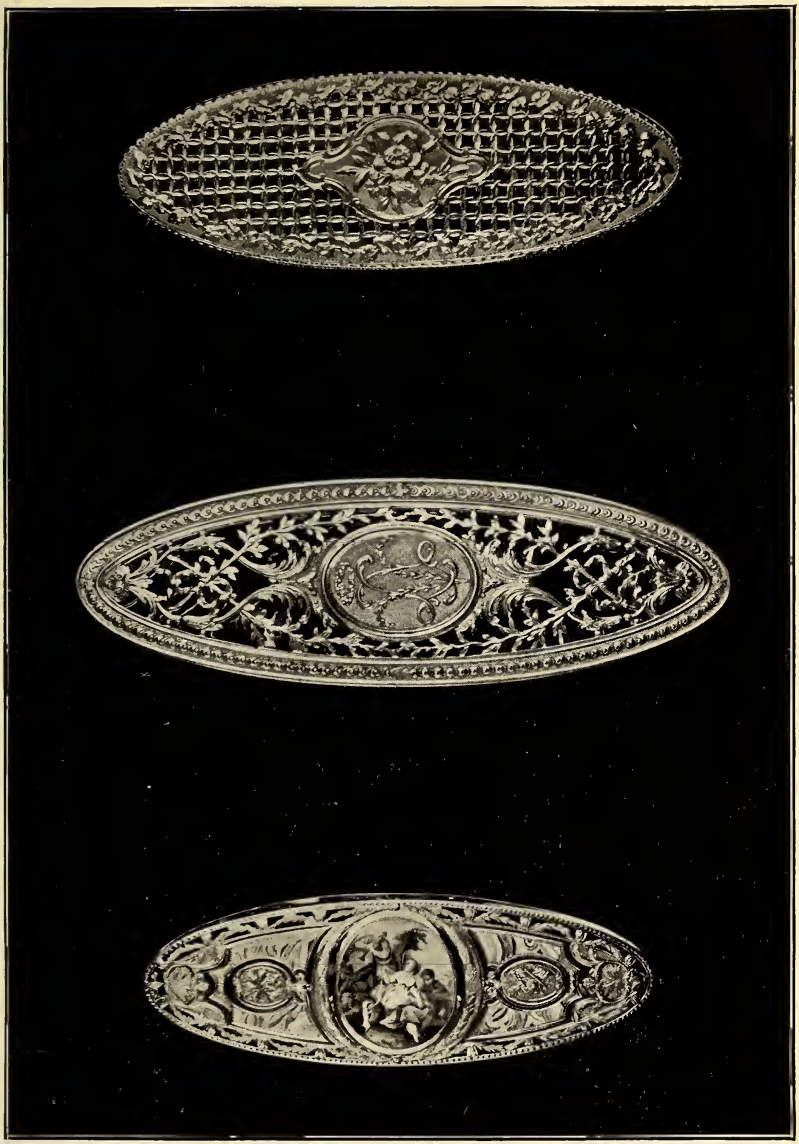
20. Three-handled Vase of rock crystal, mounted in silver-gilt, enamelled with a foliated design in green, blue, and white, and set with turquoises.

German. Late XVI or Early XVII Century.

21. Vase of plain Chinese Celadon porcelain, mounted in bronze, cast, chased, and gilt.

French. Style and Period of Louis Seize.

22. The companion **Vase** to No. **21.**



(*a*) Shuttle of gold in three tints. French : Second Half of XVIIIth Century.
(*b*) Shuttle of wrought silver partly gilt. French : Latter Half of XVIIIth Century.
(*c*) Shuttle of gold in three tints. French : First Half of XVIIIth Century.

Vases in Chinese Celadon Porcelain, with mounts of gilt bronze in the *rocaille* style.

23. Vase and Cover of engraved rock crystal, with handles formed of dragons, and mounts of enamelled gold.

German. XVII Century.

24. Vase of Chinese Celadon porcelain, mounted in bronze, cast, chased, and gilt.

An elaborate example of the *rocaille* Style.
Earlier Style and Period of Louis Quinze. Before the Middle of the XVIII Century.
(*See* Plate No. **41.**)

25. The companion **Vase** to No. **24.**

(*See* Plate No. **41.**)

26. Large Vase of Chinese Celadon porcelain, mounted in bronze, cast, chased, and gilt, the main decorative motive consisting of reeds, with their leaves, conventionally treated.

In the manner of Duplessis.
French. Earlier Style and Period of Louis Quinze. Before the Middle of the XVIII Century.
(*See* Plate No. **41.**)

27. Ewer and Dish of rock crystal.

The Ewer is mounted in silver-gilt (*vermeil*), the handle showing a Boy-Triton Struggling with a Sea-Monster.
French. Style of Louis Quinze. About the Middle of XVIII Century.

28. Oval-shaped Patch Box (*Boîte à mouches*) of gold in two tints.

Engine-turned, wrought, and chased.
French. Late XVIII Century.

29. Cruet or Vase of rock crystal, mounted in silver-gilt; the cover surmounted by the figure of an armed man.

Although it is of the Renaissance period, this piece is still in style to some extent Gothic.
German. XVI Century.

30. Box of translucent green enamel on gold, decorated with rubies and diamonds.

In the top is set a large engraved emerald.
Indian. XVIII Century.

31. Shuttle (*Navette*), in gold of three tints, framing subject in enamel.

French. First Half of XVIII Century.
(*See* Plate No. **40.**)

32. Seal of blood-stone, in a setting of gold, enamelled with coloured flowers on a gold ground.

English. Middle of XVIII Century.

33. Tazza of rock crystal, delicately engraved with a frieze-like decoration of masks and arabesques.

Italian. XVI Century.

34. Tablets of coloured lacquer, with designs in the pseudo-Chinese Style, set in mounts of dead and burnished gold.

French. Middle of XVIII Century.

35. Statuette of silver, parcel-gilt.

A warrior wearing a helmet and armour of classic type, and holding a spear.

The body of the figure is formed of two large baroque pearls.

German. Early XVII Century.

36. Tablets of dark tortoise-shell, with a punctured decoration in gold (*piqué* work).

The setting is of gold in two tints.

French. Style of the First Empire.

37. Casket composed of plaques of engraved rock crystal in a setting of enamelled gold.

In the Style of the late Italian Renaissance.

On the cover is represented the Sun, surrounded by the Signs of the Zodiac; around the sides appear Figures symbolical of the Four Seasons, with landscape-backgrounds of an Italian character.

Italian. Late XVI Century.

38. Oblong Patch Box (*Boîte à mouches*) of gold in two tints.

Engine-turned, wrought, and chased.

French. Late XVIII Century.

39. Shuttle (*Navette*), in gold of three tints, pierced and chased.

French. Second Half of XVIII Century.

(*See* Plate No. **40.**)

40. Statuette of rock crystal, mounted in gold, enriched with rubies, emeralds, and sapphires.

An Oriental representation of *The Good Shepherd.* Statuette made in India, probably for the Portuguese. Figures of this type in ivory, coarsely wrought, are plentiful; but this rendering of the subject in crystal, gold, and precious stones, would appear to be unique.

Indian. XVII Century.

41. Bust of a Roman Emperor in rock crystal, with a laurel crown and draperies of silver gilt. The pedestal is of gilt metal incrusted with bloodstone and lapis lazuli.

The laurel crown would appear to be of more recent date than the rest.

German. Late XVII Century.

GALLERY XV.

1. Vase and Cover of red Egyptian porphyry, with handles formed of rams' heads in bronze, cast, chased, and gilt, and a base of the same material and workmanship.

The mounts of the vase and cover are of the Louis-Seize Style and Period.

2. Pedestal (supporting Vase, No. **1**) of red Egyptian porphyry with a capital of white marble enriched with a frieze-like floral decoration of gilt bronze, and a base of grey and white marble. Supporting the side-projections are Caryatides of bronze, cast, chased, and gilt in the Louis-Seize style, but like the rest of the ormolu work on this pedestal, of XIX Century workmanship.

CASE A.

SÈVRES PORCELAIN—XVIIIth Century.

3. Two-handled Bowl and Cover, with its **Stand;** in turquoise-blue Sèvres porcelain, enriched with gilding, and painted by Chabry with four cartels of Cupids symbolizing the Four Seasons.

Date Letter for the year 1771.
Made in the last years of Louis Quinze.

4. Two-handled Cup and Cover, with its **Stand;** in turquoise-blue Sèvres porcelain, enriched with gilding and painted with cartels displaying Flowers.

Date Letter for the year 1773.
Made in the last years of Louis Quinze.

5. Flower Stand (*Jardinière*) of turquoise-blue Sèvres porcelain of the Vincennes period; enriched with gilding in the *rocaille* style, and painted with cartels, of which the principal one shows Cupids with Musical Instruments.

Date Letter for 1755.
Middle Style and Period of Louis Quinze.

6. Cup and Saucer of turquoise-blue Sèvres porcelain, enriched with gilded ornamentation in the *rocaille* Style, and painted with cartels showing Pheasants and other Birds.
Vincennes period of the manufacture, probably before 1753.
Middle Style and Period of Louis Quinze.

7. Tureen and Cover (*Soupière*) of turquoise-blue Sèvres porcelain of the Vincennes period; enriched with mouldings in relief and gilding, and painted with cartels of Children Playing.

The form would appear to have been borrowed from that which was current in the silver table-services of the same period.
Probably before 1753.
Style and Period of Louis Quinze.

8. Vase and Cover of turquoise-blue Sèvres porcelain (one of a set of two, *see* No. **9**). At the sides are raised medallions, partly gilt, with garlands of gilt oak-leaves. It is painted with two large oval cartels, of which one displays Cupids with Emblems of War, the other a Trophy of War Emblems.

Made in the later years of Louis Quinze, in the so-called Louis-Seize Style.

9. Vase and Cover of turquoise-blue Sèvres porcelain (one of a set of two, *see* No. **8**). At the sides are raised medallions, partly gilt, with garlands of gilt oak-leaves. Painted with two large oval cartels, of which one represents Cupids with Emblems of Peace, the other a Trophy of Peace Emblems.

Made in the later years of Louis Quinze, in the so-called Louis-Seize Style.

10. Vase-shaped Flower Stand (*Jardinière*) and **Base,** of turquoise-blue Sèvres porcelain (one of a pair). The Base pierced, and adorned with moulded handles of dolphins. The Vase and Base enriched with gilded ornamentation in the *rocaille* Style and painted with cartels showing Pheasants and other Birds.

Date Letter for 1756.
Style and Period of Louis Quinze.

11. The companion **Flower Stand** to No. **10.**

(*See* Plate No. **42.**)

12. Large two-handled Vase and Cover of turquoise-blue Sèvres porcelain, adorned with garlands of gilt oak-leaves and pearls of white porcelain set in gold; decorated with painted cartels, of which the principal shows "*La Baigneuse*" after Le Moyne.

The gilt-metal stand, but not the mount, is of later date.
Made about 1760–65, in the so-called Louis-Seize Style.

13. Flower Stand (*Jardinière*) of turquoise-blue porcelain (one of a pair, *see* No. **14**), enriched with diaper-work and floral ornamentation in gold, and decorated with cartels, of which the principal, painted by Caton, shows the Expulsion of the Prodigal Son.

Date Letter for 1760.
Style and Period of Louis Quinze.

14. Flower Stand (*Jardinière*) of turquoise-blue porcelain (one of a pair, *see* No. **13**), enriched with diaper-work and floral ornamentation in gold, and decorated with cartels, of which the principal, painted by Caton, shows a Rustic Pair Dancing.

Date Letter for 1760.
Style and Period of Louis Quinze.

15. Salt Cellar of turquoise-blue Sèvres porcelain mounted in silver-gilt (*vermeil*).

The mark is that of Chauveau père.
Made in the later years of Louis Quinze, in the so-called Louis-Seize Style.

16. The companion **Salt Cellar** to No. **15.**

17. Vase-shaped Mustard Pot or Sugar Basin of turquoise-blue Sèvres porcelain mounted in silver-gilt (*vermeil*), with a decoration of rams' heads and garlands, elaborately chased.

Date Letter for 1763 ; mark of Falot.
Made in the later years of Louis Quinze, in the so-called Louis-Seize Style.

18. Flower Stand (*Jardinière*) of turquoise-blue Sèvres porcelain, enriched with gilded ornamentation in the Louis-Quinze Style, and decorated with a cartel showing Peasants Carousing, and with others of Flowers, painted by Caton (?).

Date Letter for the year 1760.
Style and Period of Louis Quinze.

19. Cup and Saucer of turquoise-blue Sèvres porcelain decorated with cartels showing Boors carousing and playing games.

Date Letter for the year 1758.
Style and Period of Louis Quinze.

CASE B.

SÈVRES PORCELAIN—XVIIIth Century.

20. Cup and Saucer of Sèvres porcelain.

The decoration consists of a diaper pattern in gilding and colours, with cartels, painted by Vieillard, showing Farming and Gardening Implements.
Date Letter for 1765.
Made in the later years of Louis Quinze, in the so-called Louis-Seize Style.

21. Small Candelabrum (or Flambeau of two lights), in bronze, cast, chased, and gilt, with a profuse floral decoration.

Style and Period of Louis Seize.

22. The companion **Candelabrum** to No. **21.**

23. Cup and Saucer of Sèvres porcelain, enriched with gilded ornamentation, and decorated with Bouquets and Garlands of Flowers in colours.

Painted by Cardin.
Date Letter for 1760.
Style and Period of Louis Quinze.

24, 25, 26, & 27. Four Candlesticks (*Flambeaux*) of bronze, cast, chased, and gilt.

Three Caryatides, supporting a basket of flowers, constitute, in each example, the chief motive of the design.

The Style is that of Martincourt.

The Crown and Fleurs-de-lys, stamped on the base, prove that these flambeaux belonged to the Mobilier of the House of France.

Style and Period of Louis Seize.

28. Two-handled Bowl and Cover, with Plate, in Sèvres porcelain.

The decoration, by Théodore Buteux, consists of floral arabesques on a ground of powdered gold.

Date Letter for 1765.
Transition between the Louis-Quinze and the Louis-Seize Styles.

29. Cup and Socketed Saucer (*Trembleuse*) of Sèvres porcelain.

The decoration, by Guillaume Noël, consists of alternating cartels of red and blue, covered with net-work and other patterns in gilding, the design being completed with floral festoons.

Date Letter for the year 1763.
Style and Period of Louis Quinze.

30. Cup and Saucer of Sèvres porcelain.

The decoration, consisting mainly of Festoons of Cornflowers, from which hang classic medallions painted in *camaïeu rose*. The mark is

Made in the last years of Louis Quinze, in the so-called Louis-Seize Style.

34.—Two-handled Vase and Cover of Gros-bleu

11.—Vase-Shaped Flower Stand of turquoise-

31. Two-handled Vase and Cover of *bleu-du-roi* Sèvres porcelain, with a moulded ribbon decoration in white and gold round the rim, and a band of white pearls, set in gold, round the stem.

The painted cartels show, respectively, Jupiter in the shape of Diana surprising Callisto, and a Bouquet of Roses and Tulips.
Style and Period of Louis Seize.

32. Vase and Cover of *bleu-du-roi* Sèvres porcelain, with a ground-work decoration of gold rings on the blue.

Around the body of the vase is a series of plaques supported by white cords, upon which are painted bouquets of flowers, the decoration being completed by festoons of gilt oak-leaves.
The central cartel shows Sailors Carousing.
The flowers are painted by Bertrand.
Style and Period of Louis Seize.

33. Large Two-handled Vase and Cover of *bleu-du-roi* Sèvres porcelain, decorated with bands of gilt pearls in a white-and-gold setting, festoons of gilt leaves in high relief, and garlands of flowers in flat gilding.

The painted cartels show, respectively, the Loading of a Ship from a Quay, and a Trophy of Marine Emblems.
The paintings by Morin and Boulanger ; the gilding by Chauveau père.
Style and Period of Louis Seize.

34. Two-handled Vase of *gros-bleu* Sèvres porcelain, with a marbled decoration of gold on the blue.

The painted cartels show, respectively, a *Conversation Galante* in the Watteau Style, and a Bouquet of Flowers.
Date Letter for the year 1767.
Transition between the Louis-Quinze and Louis-Seize Styles.
(*See* Plate No. **42.**)

35. Two-handled Vase and Cover of *bleu-du-roi* Sèvres porcelain, with a moulded ribbon decoration in blue and gold round the rim, a band of white pearls, set in gold, round the stem, and garlands of flowers in flat gilding.

The painted cartels show, respectively, a Rustic Scene with Southern Peasants, and a Bouquet of Flowers.
Style and Period of Louis Seize.

36. Cup and Saucer of Sèvres porcelain.

The decoration, by Catrice, consists of festoons of roses and leaves on a ground of powdered gold.
Date Letter for the year 1766.
Made in the later years of Louis Quinze, in the so-called Louis-Seize Style.

37. Candlestick (one of a pair, *see* No. **38**) in Sèvres porcelain.

Supporting the sconce is the completely gilt porcelain figure of an Amorino, with a well-filled sack at his feet.
The base is of white and gold.
Date Letter for the year 1772.

The mark is surmounted by a royal crown.
Said to have been executed for Marie-Antoinette when Dauphine.
Made in the last years of Louis Quinze, in the so-called Louis-Seize Style.

38. Candlestick (one of a pair, *see* No. **37**) in Sèvres porcelain.
Supporting a cornucopia is the completely gilt figure of an Amorino, with a tragic mask and a tambourine at his feet.
The base is of white and gold.
Date Letter for the year 1772.
The mark is surmounted by a royal crown.
Made in the last years of Louis Quinze, in the so-called Louis-Seize Style.

39. Cup and Socketed Saucer (*Trembleuse*) of Sèvres porcelain, enriched with panels of gilt ornamentation on a coloured ground, and decorated with Festoons of Flowers and Drapery.

Painted by Guillaume Noël.
(En suite with No. **40.**)
Date Letter for 1765.
Transition between the Louis-Quinze and the Louis-Seize Styles.

40. Two-handled Cup and Cover, with Plate, of Sèvres porcelain ; enriched with panels of gilt ornamentation on a coloured ground, and decorated with Festoons of Flowers and Drapery.

Painted by Guillaume Noël.
(En suite with No. **39.**)
Date Letter for 1765.
Transition between the Louis-Quinze and the Louis-Seize Styles.

41. Tea Pot of Sèvres porcelain, enriched with gilding, and decorated with Festoons of Flowers and Leaves.

(En suite with Nos. **42, 43,** and **44,** forming with them a *Solitaire*, or small Breakfast Service.)
Style and Period of Louis Seize.

42. Milk Jug of Sèvres porcelain, enriched with gilding, and decorated with Festoons of Flowers and Leaves.

(En suite with Nos. **41, 43,** and **44.**)
Style and Period of Louis Seize.

43. Sugar Basin of Sèvres porcelain, enriched with gilding and decorated with Festoons of Flowers and Leaves.

(En suite with Nos. **41, 42,** and **44.**)
Style and Period of Louis Seize.

44. Cup and Saucer of Sèvres porcelain, enriched with gilding, and decorated with Festoons of Flowers and Leaves.

(En suite with Nos. **41, 42,** and **43.**)
Style and Period of Louis Seize.

GALLERY XVI.

BRONZES.

1. Bronze Group. The Kiss (Nymph and Satyr).

French. Style and Period of Louis Seize.
The marble original of this often repeated work is said to be in the collection of Mr. J. Pierpont Morgan.

2. Bronze Group. Nessus slain as he carries off Deïanira.

French. XVIII Century.

3. Bronze Group. The Kiss (Shepherd and Shepherdess).

French. Style and Period of Louis Seize.
The marble original of this often repeated work is said to be in the collection of Mr. J. Pierpont Morgan.

4. Bronze Group. Boreas carrying off Orithyia.

The original, of marble, is by François Girardon. (B. 1628. D. 1715.)
French. Late XVII Century.

5. Bronze Group. Pluto carrying off Proserpine.

The original, of marble. by François Girardon (B. 1628. D. 1715) is in the gardens of the Palace of Versailles.
French. Late XVII Century.

6. Bronze Group. Boreas carrying off Orithyia.

The original of marble is by François Girardon.
French. Style and Period of XVII Century.

7. Bronze Group. Venus disarming Cupid.

French. XVIII Century.

8. Bronze Statuette. The Nile.

Adapted from the colossal Græco-Roman statue in the Museum of the Braccio Nuovo at the Vatican.
French. Second Half of XVII Century.
Versions of this Nile and of the Tiber (No. **27**) adorn the gardens of the Tuileries.
The base, of gilt bronze, in the Louis-Quinze Style, is modern.

9. Bronze Group. Hercules slaying the robber Cacus.

By Giovanni da Bologna. (B. 1524. D. 1608.)
Italian. End of XVI Century.

10. Bronze Group. Pluto carrying off Proserpine.

From a model prepared by Boizot (1743-1809) for the manufactory of Sèvres.
French. Second Half of XVIII Century.

11. Bronze Group. Psyche gazing at Cupid.

French. First Half of XVIII Century.

12. Bronze Figure of a Love, or Sea Divinity, holding a shell.

French. Middle of XVIII Century.

13. Bronze Statuette. A Bacchante overcome with the fumes of wine.

French. Second Half of XVIII Century.

14. Bronze Figure of a Love, or Sea Divinity, blowing into a shell.

French. Middle of XVIII Century.

15. Bronze Group. The Infant Bacchus mounted on a Goat; with a Pedestal in marqueterie of metal on red tortoise-shell, in the style of the Boulle Atelier.

French. The bronze belongs to the Second Half of the XVIII Century; the pedestal is in the Style of the Late XVII Century.

16. Bronze Group. The Infant Bacchus mounted on a Lioness; with a Pedestal, in marqueterie of metal on red tortoise-shell, in the style of the Boulle Atelier.

French. The bronze belongs to the Second Half of the XVIII Century; the pedestal is in the Style of the Late XVII Century.

17. Bronze Bust. A Roman Emperor.

French. Late XVIII Century.

18. Bronze Group. Cupid vanquishing Pan.

Inscribed: "Omnia vincit Amor."
By Jean-Jacques Caffieri. (B. 1723. D. 1792.)
French. Second Half of XVIII Century.

19. Bronze Bust. A Roman Emperor.

The companion **Bronze** to No. **17.**

20. Bronze Statuette. A Scythian preparing to flay Marsyas.

From the antique marble statue in the Tribuna of the Uffizi, at Florence.
French or Italian. XVII Century.

21. Bronze Statuette. A Bull.

Italian. XVII Century.

22. Bronze Statuette. The Crouching Venus.

Derived from an antique original in marble, of which the most famous example is in the Vatican.
It appears probable that this statuette is a reduced copy made, not direct from a classical original, but from the adaptation executed by Coysevox, and now, or formerly, in the Palace of Versailles.
French. XVII Century.

23. Bronze Figure. A Love or Genius playing on the flute.

French. XVIII Century.

24. Bronze Group. The Wrestlers.

From the antique marble original in the Tribuna of the Uffizi, Florence.

Italian. XVII Century.

25. Bronze Figure. A Love or Genius playing on the triangle.

French. XVIII Century.

26. Gilt Bronze Group. Heroic Figure on foot, controlling a Horse.

From the original, by Guillaume Coustou the Elder (B. 1678. D. 1746), now, as formerly, placed at the entrance to the Champs Elysées, Paris, and with its pendant (*see* No. **28**), known as "*Les Chevaux de Marly.*"

French. First Half of XVIII Century.

27. Bronze Statuette. The Tiber. Pendant to No. **8** in this gallery.

Adapted from the colossal Graeco-Roman statue now in the Louvre, which itself constituted a pendant to the "Nile," now in the Vatican.

French. Second Half of XVII Century.

The base, of gilt bronze, in the Louis-Quinze Style, is modern.

28. The companion **Gilt Bronze Group** to No. **26** (with its pendant known as "*Les Chevaux de Marly*").

BRONZES ON THE TABLES IN CENTRE OF GALLERY XVI.

29. Bronze Group. Boreas carrying off Orithyia.

The original, of marble, is by François Girardon. (B. 1628. D. 1715.)

French. XVII Century.

30. Gilt Bronze Group. Hercules overcoming a Centaur.

By Giovanni da Bologna. (B. 1524. D. 1608.)

Italian. End of XVI Century.

31. Bronze Group. Venus seeking to detain Adonis.

French. XVIII Century.

32. Candelabrum of gilt bronze, cast and chased, showing Amorini uplifting large stems of lilies.

French. Style and Period of Louis Seize.

33. The companion **Candelabrum** to No. **32.**

34. Turret-shaped Clock of gilt bronze. The dial is ornamented with paste diamonds. The crowning decoration is a figure of Love, with the Emblems and Trophies of War.

French. Style and Period of Louis Seize.

35. Bronze Statuette. Cupid with his bow and arrows.

French. Middle of XVIII Century.

36. Bronze Statuette. The Infant Bacchus with a thyrsus and wine-cup.

French. Middle of XVIII Century.

37. Bronze Group. One of the Dioscuri (Castor and Pollux), controlling a horse. From the colossal antique statue of marble placed, with its companion, on a fountain in front of the Quirinal Palace at Rome.

These famous statues, ascribed by tradition to Pheidias and Praxiteles respectively, are late copies from lost works of the 5th Century, B.C.

Italian. XVII Century (?).

38. Gilt Bronze Group. Hercules subduing the Cretan Bull.

Style of Giovanni da Bologna.

Italian. End of XVI or beginning of XVII Century.

39. The companion **Bronze Group** to No. **37.**

FURNITURE.

40. Commode of ebony, with marqueterie of tortoise-shell on metal and metal on tortoise-shell.

The mounts are of bronze, cast, chased, and gilt.

The fanciful designs are in the style of Jean Bérain.

French. Late Style and Period of Louis Quatorze. First Years of XVIII Century.

41. Casket (*Coffret*) in marqueterie of tortoise-shell on metal, with mounts of bronze, cast, chased, and gilt.

The style continues in a later development that of the Boulle Atelier.

French. Earlier Style and Period of Louis Quinze. About the Middle of the XVIII Century.

42. Commode of ebony, with marqueterie of metal on tortoise-shell, and mounts of bronze, cast, chased, and gilt.

French. Late Style and Period of Louis Quatorze.

43. Flat Bureau or **Table,** of ebony, with marqueterie of metal on tortoise-shell, and mounts of bronze, cast, chased, and gilt.

By André-Charles Boulle. (B. 1642. D. 1732.)

One of the most admirable examples of this type and style, every line and curve being absolutely harmonious, and the gilt bronze mounts, as well as the Boulle work, being wrought to a perfect finish.

A *sanguine* drawing by André-Charles Boulle for a section of this Table is in the Louvre (*See* "*Les Boulle*" by Henri Havard, p. 35).

French. Late Style and Period of Louis Quatorze.

(*See* Plate No. **43.**)

Flat Bureau by ANDRÉ-CHARLES BOULLE.

44. Casket (*Coffret*) in the same materials and of the same workmanship as the Bureau, No. **43,** upon which it is placed.

Earlier Louis-Quinze Style. About the Middle of the XVIII Century.

45. Casket (*Coffret*) in marqueterie of tortoise-shell on metal, with mounts of bronze, cast, chased, and gilt.

The style continues in a later development that of the Boulle Atelier.
Earlier Style of Louis Quinze. Before the Middle of the XVIII Century.

46. Commode in marqueterie of tortoise-shell, mother-of-pearl, and other coloured materials, on metal.

The mounts and ornaments are of bronze, cast, chased, and gilt. A production of the Boulle Atelier.
French. Period of the *Régence.* First Quarter of the XVIII Century.

47. Commode of ebony, with marqueterie of tortoise-shell on metal, and mounts of bronze, cast, chased, and gilt.

The fanciful designs are in the Style of Jean Bérain.
French. Late Style and Period of Louis Quatorze. First Years of XVIII Century.

48. Table of ebony, with marqueterie of tortoise-shell on metal, and mounts of bronze, cast, chased, and gilt.

The chief subject of the decoration is one of those *Singeries* (or farcical scenes with monkeys), which were so much in vogue in the earlier part of the XVIII Century.
French. Late Style of Louis Quatorze ; but by a skilful imitator of the Boulle Style working in the Louis-Seize Period.

49. Marriage Casket (*Coffret de Mariage*) in ebony, on its **Base** of the same wood.

Both are decorated with a marqueterie of metal on tortoise-shell, and with mounts of bronze, cast, chased, and gilt. The classic vase below would appear to be a later addition.
By André-Charles Boulle. (B. 1642. D. 1732.)
French. Late Style and Period of Louis Quatorze.

50. Large Console Table of green marble, with a framework of wood, carved and gilt, in the neo-classic style of the Late XVIII Century.

The central medallion shows, detached on a ground of grey spar, a bas-relief, in gilt bronze, of Juno with her attendant Peacock.
French. Style and Period of Louis Seize.

51. The companion **Marriage Casket** (*Coffret de Mariage*) to No. **49.**

52. The companion **Table** to No. **48.**

53. Commode, in the form of a Marriage Chest (*Coffre de Mariage*). Marqueterie of metal on red tortoise-shell with mounts and ornaments in bronze, cast, chased, and gilt.

Style of André-Charles Boulle (B. 1642. D. 1732); but made by a skilful imitator of the Boulle Style in the Louis-Seize Period. The design of the feet, essentially differing from that of the Louis-Quatorze Period, in itself proves the later origin of this fine piece.

French. Third Quarter of XVIII Century.

54. Lady's Bureau of ebony, with marqueterie of tortoise-shell on metal and metal on tortoise-shell.

The mounts are of bronze, cast, chased, and gilt.

The fanciful designs are in the style of Jean Bérain.

Late Style of Louis Quatorze. First Years of XVIII Century.

55. Commode in marqueterie of various woods.

The mounts, of the *rocaille* type, are of bronze, cast, chased, and gilt. M. Molinier, in "*La Collection Wallace*," ascribes the design to one of the Brothers Slodtz, and the execution to the well-known *ébéniste* Joseph.

Earlier Style and Period of Louis Quinze. Middle of XVIII Century.

56. Casket (*Coffret*) of metal, with mounts of gilt bronze in the *rocaille* Style.

Earlier Style and Period of Louis XV. Middle of XVIII Century.

57. Commode showing inlay of various woods, with mounts and ornaments of bronze, cast, chased, and gilt.

By Charles Cressent (1685–1768), cabinet-maker to Philippe d'Orléans, Regent of France.

The typical work, in the class of furniture to which it belongs, of this famous cabinet-maker, and one of the most celebrated pieces of the period.

Transition between the *Régence* style and the *rocaille* phase of the Louis-Quinze style.

French. Second Quarter of XVIII Century.

(*See* Plate No. **44.**)

58. Commode inlaid with various woods, with mounts and ornaments of bronze, cast, chased, and gilt.

By Jacques Caffieri (1678–1755). Signed: *Fait par Caffieri.*

The most remarkable piece of furniture of those, decorated with gilt bronze, which are known to have been produced, or rather ornamented, by this famous *ciseleur* (metal-chaser), who represents the earlier Louis-Quinze Style (*style rocaille*) at its height. It has been surmised that the general design for this commode was furnished by one of the brothers Slodtz.

French. Earlier Style and Period of Louis Quinze. Middle of XVIII Century.

(*See* Plate No. **45.**)

59. Cabinet of ebony, with marqueterie of tortoise-shell on metal. The decorative reliefs and mounts are of bronze, cast, chased, and gilt. The reliefs are of the types in use in the Boulle Atelier.

The subjects of these are: "The Flaying of Marsyas," "Winter," "Spring," "Summer," and "Autumn."

Commode with mounts of gilt bronze, by CHARLES CRESSENT.

Plate 44. Page 212.

Commode with mounts of gilt bronze, by JACQUES CAFFIERI.

Plate 45. Page 212.

French. Style of Louis Quatorze; but with certain modifications which prove that this cabinet was made by one of the skilful imitators of the Boulle technique and style in the Louis-Seize period.
Second Half of XVIII Century.

60. Commode of ebony, in the shape of a Marriage Chest (*Coffre de Mariage*), with marqueterie of metal on tortoise-shell.

The mounts are of bronze, cast, chased and gilt.
Atelier of André-Charles Boulle. (B. 1642. D. 1732.)
French. Style of Louis Quatorze, merging in certain particulars into that of the *Régence*, to which period this piece belongs.
First Quarter of the XVIII Century.

61. Commode of ebony, with marqueterie of metal on tortoise-shell, and mounts of bronze, cast, chased, and gilt.

In the manner of André-Charles Boulle. (*See* No. **43** in this Gallery).
The crown introduced into the design of the lock suggests that this piece may have formed part of the Mobilier of the French Crown. M. Molinier, in "*La Collection Wallace*" gives it as his opinion that this Commode was made by a skilful imitator of the Boulle style in the Louis-Seize Period. He compares it with a Commode made for the Comte d'Artois, brother of Louis Seize, and formerly in the Hamilton Collection.
French. Style of Louis Quatorze; but by a skilful imitator working in the Louis-Seize Period.
Second Half of XVIII Century.

62. Marriage Casket (*Coffret de Mariage*) of ebony, on its **Base** of the same wood.

The decoration of both is in marqueterie of tortoise-shell and white metal on yellow metal.
The mounts and ornaments are of bronze, cast, chased, and gilt.
Possibly made for the marriage of a Prince of the House of France.
French. Style of Louis Quatorze; but by a skilful imitator of the Boulle style in the Louis-Seize Period.
Late XVIII Century.

63. Large Console Table of green marble, with a framework of wood, carved and gilt, in the neo-classic style of the Late XVIII Century.

The central medallion shows, detached on a ground-work of grey spar a bas-relief in gilt bronze of Leda and the Swan.
French. Style and Period of Louis Seize.

64. The companion **Marriage Casket** (*Coffret de Mariage*) to No. **62.**

65. The companion **Commode** to No. **61.**

FURNITURE IN THE CENTRE OF GALLERY XVI.

66. Large Bureau showing a decoration in marqueterie of various woods, with mounts and adornments in bronze, cast, chased, and gilt.

Ordered by Stanislas Leczinski, King of Poland, who died, in 1766, before it was completed. It was at one time among the possessions of the Crown of France.

This Bureau, while it bears a strong family likeness to the *Bureau du Roi* (of which No. **68** is a copy), nevertheless differs from it very materially in the style of the bronze mounts, the designs carried out in the marqueterie decoration, and the general working out.

Signed by Riesener, and dated 20th February, 1769.

The exact form of the signature on one of the open books in marqueterie is: "*L'an mil sept cent soixante-neuf, le vingtième février, furent pré . . . . . à Paris ce . . . . . Riesener fecit.*"

The design and details show the transition from the full Louis-Quinze to the so-called Louis-Seize Style in its earlier phase (really the latest Louis-Quinze).

It appears probable that Oeben received the original order for this Bureau, as well as for the *Bureau du Roi*, and that the design is in a great measure his.

When he died, however, in 1767, the work cannot have been far advanced towards completion.

French. Later Period of Louis Quinze. Second Half of XVIII Century.

(*See* Plate No. **46.**)

67. Large table (or *Bureau Plat*) of satin and other woods, with mounts and ornaments of bronze, cast, chased, and gilt, the main feature of the decoration being rich detached festoons of oak-leaves and acorns.

The style of the decoration, especially as regards the festoons, has some affinity to that of J. Dubois, as shown in the Table, (No. **17**) and the "Serre-Papiers," (No. **15**), of green lacquer and gilt bronze, placed in Gallery XX.

Émile Molinier, in "*La Collection Wallace*," calls in question, however, this tentative attribution to Dubois.

From the Abercorn Collection.

French. Style and Period of Louis Seize.

(*See* Plate No. **47.**)

68. Modern French copy in facsimile, by Dasson, of the **"Bureau du Roi"** (*Louis-Quinze*), now in one of the Eighteenth-Century galleries of the Louvre.

The original, showing a decoration in marqueterie of various woods, is adorned with mouldings, statuettes, vases, and plaques of bronze, cast, chased, and gilt.

This copy follows exactly the proportions, design, and technique of the original.

The *Bureau du Roi* was begun in 1760 by Oeben, and completed in 1769 by Riesener. The decorative bronze-work is by

Bureau in marqueterie with mounts of gilt bronze, made by Riesener for Stanislas Leczinski, King of Poland.

Large Table with mounts of gilt bronze, in the style of DUBOIS.

Duplessis, Winant, and Hervieux. The design and details show the transition from the full Louis-Quinze to the so-called Louis-Seize Style (really the latest Louis-Quinze).

The original is of the late Period of Louis Quinze : Second Half of the XVIII Century. This copy is of the Second Half of the XIX Century.

69. Table of red Egyptian porphyry, mounted in gilt bronze. The base is of wood, carved and gilt, in the latest and most extravagant style of the Italian Renaissance, approaching the *Barocco.*

Italian. Early XVII Century. The gilt-metal setting of the table itself is of later date.

70. The companion **Table** to No. **69.**

71. Vase and Cover of red Egyptian porphyry, with handle formed of two adders intertwined.

French. XVII Century.

72. Pedestal of green porphyry and white marble, on a base of granite, with mounts of gilt bronze in the Louis-Seize Style (supporting Vase No. **71**).

73. The companion **Vase and Cover** to No. **71.**

74. The companion **Pedestal** (supporting Vase No.**73**) to No. **72.**

GALLERY XVII.

1. Monumental Clock and (2) Pedestal, of ebony, with a decoration in marqueterie of metal on tortoise-shell, the frame-work, reliefs, and ornaments being of bronze, cast, chased, and gilt.

The Clock is by Mynuël. Its buttress-like supports are terminal figures of fantastically-costumed warriors with their accoutrements. On the summit is a statuette of Cupid Shooting. The circular bas-relief on the Pedestal shows Hercules relieving Atlas of the Burden of the Globe.

Probably from the Boulle Atelier.

A Clock and Pedestal of the same dimensions, nearly identical in design, but of a less exquisite finish in the details, is in the Bibliothèque de l'Arsenal at Paris, the only material difference to be noted between the two being in the design of the crowning figure of Cupid. Another clock, of the same type, is in the Collection of Miss de Rothschild at Waddesdon Manor.

Bought at Lyons, in the year 1863, for £6,000.

French. Transition from the Latest Louis-Quatorze to the Style of the *Régence.*

(*See* Plate No. **48.**)

CASE A.

SÈVRES PORCELAIN—XVIIIth Century.

3. Cup and Saucer of *bleu-du-roi* Sèvres porcelain, enriched with gilding, and painted with cartels, by Morin, showing Sailors and Long-Shore Men in Coast Scenes.

Date Letter for 1774.
Style and Period of Louis Seize.

4. Two-handled Bowl and Cover, with Stand, of *bleu-du-roi* Sèvres porcelain, enriched with a network of marbled decoration in gold and painted with cartels showing respectively Children in Landscapes, and Trophies.

By Vieillard.
Date Letter for 1763.
Style and Period of Louis Quinze.

5. Cup and Socketed Saucer (*Trembleuse*) of *bleu-du-roi* Sèvres porcelain, enriched with gilding and painted with cartels showing respectively Children at Play, and Trophies.

The cartels painted by Fontaine ; the gilding by Chauveau.
Date Letter for 1775.
Style and Period of Louis Seize.

Plate 48. Monumental Clock and Pedestal, from the BOULLE ATELIER. Page 216.

6. Fan-shaped Flower Stand (*Jardinière en Éventail*) of *gros-bleu* Sèvres porcelain (one of a pair), enriched with a network of marbled decoration in gold and painted with cartels showing respectively a Coast-Scene, by Morin, and Trophies.

Artist's mark :

Date Letter for 1762.
Style and Period of Louis Quinze.

7. The companion **Fan-shaped Flower Stand** to No. **6.**

8. Oval Flower Stand (*Jardinière*) of *gros-bleu* Sèvres porcelain, (one of a set of three), enriched with a network of marbled and diaper work in gold.

The cartel, painted by Vieillard, shows a Rustic Subject in the Teniers style.
Date Letter for 1760.
Style and Period of Louis Quinze.

9 & 10. The companion **Flower Stands** to No. **8.**

11. Fan-shaped Flower Stand (*Jardinière en Éventail*) of *gros-bleu* and white Sèvres porcelain (one of a pair), enriched with a decoration in gold consisting of diaper and scroll-work, and painted by Ledoux with cartels and vignettes of Birds.

Date Letter for 1758.
Earlier Style and Period of Louis Quinze.

12. The companion **Flower Stand** to No. **11.**

13. Cup and Saucer of *bleu-du-roi* Sèvres porcelain, enriched with a decoration in gold of quasi-classic type, and painted with cartels, respectively described on the porcelain as "*Persée épouse Andromède*" and "*La Beauté gouvernée par la Raison, récompensée par le Mérite.*"

The cartels painted by Dodin ; the gilding by Le Guay.
Date Letter for 1789.
Late Style and Period of Louis Seize.

14. Two-handled Bowl and Cover, with Dish, of *bleu-du-roi* Sèvres porcelain, enriched with a decoration of leaves and floral scroll-work in gold, and with cartels, painted by Morin, showing Sailors and Shore-men in Sea-coast Scenes.

The gilding by Le Guay.
No Date Letter.
Style and Period of Louis Quinze.

15. Cup and Saucer of *bleu-du-roi* Sèvres porcelain, enriched with scroll-work of quasi-classic type in gold, and painted with cartels showing Sporting Dogs.

The cartels painted by Genin; the gilding by "L."
Style and Period of Louis Seize.

16. Vase and Cover of *bleu-du-roi* Sèvres porcelain ("*Vase à quatre Cartels*").

The chief decoration consists of a series of four plaques or cartels, connected by hinges and supported by white cords. Upon these plaques are painted a Carouse of Soldiers, by Morin, and Bouquets composed of Roses and Cornflowers.

The cover has a decoration of oak-leaves in flat gilding.
Date Letter for the year 1766.
Painted in the last years of Louis Quinze, in the so-called Louis-Seize Style.

17. The companion **Vase and Cover** to No. **16.**

18. Large Urn-shaped Vase and Cover of *bleu-du-roi* Sèvres porcelain, enriched with a decoration of oak-leaves, palms, and garlands of flowers, in flat gilding, and showing two large painted cartels: one a Coast Scene with Sailors and Long Shore Men, by Morin, the other a Bouquet of Flowers.

No Date Letter.
Made in the last years of Louis Quinze, in the so-called Louis-Seize Style.

19. Ewer (*Aiguière*) of *bleu-du-roi* Sèvres porcelain on a stand of gilt metal.

The main decoration consists of Wreaths of Roses and Cornflowers on a white ground.
Style and Period of Louis Seize.

20. The companion **Ewer** to No. **19.**

21. Vase and Cover of *bleu-du-roi* Sèvres porcelain ("*Vase à quatre Cartels*"), mounted on a stand of gilt metal.

The main decoration consists of a series of raised plaques or cartels connected by hinges and supported by white cords. Upon these plaques are painted a Coast Scene with figures, by Morin, and Trophies and Bouquets, by Boulanger.

Above the plaques hang festoons of oak-leaves.
Made in the last years of Louis Quinze, in the so-called Louis-Seize Style.

22. The companion **Vase and Cover** to No. **21.**

23. Tall Urn-shaped Vase of *bleu-du-roi* Sèvres porcelain, enriched with festoons of oak and laurel leaves in flat gilding, and painted with two cartels: one a Coast Scene with figures, by Morin, and the other a Bouquet of Flowers, by Pierre aîné.

Date Letter for 1772.

Urn-shaped Vase of *bleu-du-roi* Sèvres.
Plate 49. Date letter for 1772. Page 218.

Made in the last years of Louis Quinze, in the so-called Louis-Seize Style.
(*See* Plate No. **49.**)

24. Vase and Cover of jewelled Sèvres porcelain on a *bleu-du-roi* ground.

(One of a set of three. *See* Nos. **25** and **26.**)
Decorated with two cartels, of which one (by Dodin?) shows a vine-crowned Bacchus with two young Fauns, and the other a Garden Scene.
Date Letter for 1780.
This set of vases was acquired by the then Marquis of Hertford, some forty years ago, in Berlin.
Style and Period of Louis Seize.

25. Vase and Cover of jewelled Sèvres porcelain on a *bleu-du-roi* ground.

(One of a set of three. *See* Nos. **24** and **26.**)
Decorated with two cartels, of which one (by Dodin?) shows Pygmalion and Galatea, and the other a Garden Scene.
Date Letter for 1780.
Style and Period of Louis Seize.

26. Vase and Cover of jewelled Sèvres porcelain on a *bleu-du-roi* ground.

(One of a set of three. *See* Nos. **24** and **25.**)
Decorated with two cartels, of which one (by Dodin?) shows a Nymph and Cupids, the other a Garden Scene.
Date Letter for 1780.
Style and Period of Louis Seize.

27. Cup and Saucer of *bleu-du-roi* Sèvres porcelain, decorated with gilded scroll-work in gold and cartels *en camaïeu*, of which one shows the portrait of Benjamin Franklin, the other a Trophy consisting of the Head-gear and Arms of a North American Indian.

The gilding by Le Guay.
Period of Louis Seize.

28. Jug of *bleu-du-roi* Sèvres porcelain, jewelled on horizontal bands of white.

Date mark 1782.
Style and Period of Louis Seize.

29. Cup and Saucer of *bleu-du-roi* Sèvres porcelain, enriched with gilding, and painted by Chabry with medallions of Pastoral subjects.

Date Letter for the year 1769.
Made in the last years of Louis Quinze, in the so-called Louis-Seize Style.

30. Cup and Saucer of *bleu-du-roi* Sèvres porcelain, enriched with a decoration of punctuated work in gold, upon which are placed interlaced garlands; and painted (probably by Morin), with cartels showing a Carouse of Soldiers.

Style and Period of Louis Seize.

31. Cup and Saucer of *bleu-du-roi* Sèvres porcelain, enriched with gilding, and painted with two cartels, showing, respectively, a Shepherd and a Shepherdess in a Landscape.

No Date Letter.
Style and Period of Louis Seize.

32. Cup, Cover, and Socketed Saucer (*Trembleuse*) of *bleu-du-roi* Sèvres porcelain, enriched with an ornamentation of palm-leaves and garlands of flowers in gold, and decorated with cartels showing Sailors and Shore-men in Coast Scenes.

The cartels painted by Morin ; the gilding by Chauveau père.
Date Letter for 1763.
Style and Period of Louis Quinze.

33. Cup and Saucer of *gros-bleu* Sèvres porcelain of the Vincennes period of manufacture.

The decoration consists of gold birds on a ground of white, set in gold frames composed of floral scroll-work of the *rocaille* type.
No Date Letter. Probably 1753.
Earlier Style and Period of Louis Quinze.

34. Sugar Basin and Cover of *gros-bleu* Sèvres porcelain of the Vincennes period of manufacture.

The decoration consists of gold birds on a ground of white, framed in gold borders of flowers and leaves, of the *rocaille* type.
No Date Letter. Probably 1753.
Earlier Style and Period of Louis Quinze.

35. Tea Pot of *gros-bleu* Sèvres porcelain of the Vincennes period of manufacture, enriched with a decoration of gold birds on a white ground, framed in gold scroll-work of the *rocaille* type.

Date Letter for 1753, the first year of dating the Vincennes (afterwards Sèvres) porcelain by successive letters of the alphabet.
Earlier Style and Period of Louis Quinze.
This teapot, the cup and saucer No. **33**, and the Sugar Basin and Cover No. **34** form part of a *Solitaire* or Small Breakfast Service.

36. Cup and Saucer of *bleu-du-roi* Sèvres porcelain, enriched with gilding and decorated with cartels, of which the principal one shows Children Playing with a Lamb.

The cartels painted by Asselin ; the gilding by Le Guay.
No Date Letter.
Style and Period of Louis Seize.

Upright Secrétaire with mounts of gilt bronze, by RIESENER.

Plate 50. Page 221.

GALLERY XVIII.

BRONZES, CLOCKS, and FURNITURE.

1. Candelabrum of blue-black enamelled metal and gilt bronze, cast and chased.

The decoration consists of Sphinxes' heads, garlands of flowers, and festoons of vine.
The modelling is ascribed to Boizot and the execution to Thomire.
French. Style and Period of Louis Seize.

2. The companion **Candelabrum** to No. **1.**

3. Clock showing the Celestial Globe, with an Allegory of Time bound in chains of flowers by two Loves, while a third points with his arrow to the fleeting hour.

The globe is of blue-black enamelled metal; the "Time" of dark bronze; the rest of gilt bronze, cast and chased.
The modelling of the figures has been ascribed to Boizot.
French. Style and Period of Louis Seize.

4. Upright Secrétaire in marqueterie of various natural and stained woods.

The mounts and ornaments are of bronze, cast, chased, and gilt; they are probably invented by Duplessis. The central panel of marqueterie shows, in life-size, a Cock with the Caduceus, a Snake. a Banner, and Symbolical Instruments.
By Jean-François Riesener, (B. 1735. D. 1806), and in his earlier manner.
Compare in Gallery XVI, as very similar in style, the large Bureau, No. **66,** carried out for Stanislas Leczinski, King of Poland, by the same cabinet-maker. A similar Secrétaire was in the Hamilton Palace Collection, and another is in that of Sir Julius Wernher. In both of these the falling panel shows a figure of Silence, which is also to be found on the Bureau, No. **66,** above-mentioned.
French. Made in the latest years of the reign of Louis Quinze, in the Transitional Style leading from the Louis-Quinze to the Louis-Seize.
(*See* Plate No. **50.**)

5. Candlestick (*Flambeau*) in bronze, cast, chased, and gilt. By Martincourt.

The Austrian Eagle and the cypher of Marie-Antoinette form part of the decoration. Once in the Mobilier of Queen Marie-Antoinette.
From the Léopold Double Collection.
French. Style and Period of Louis Seize.

6. The companion **Candlestick** to No. **5.**

7. Flower-shaped Vase of blue *œil-de-perdrix* Sèvres, painted with Bouquets of Flowers.

No Date Letter. Made about 1760.
Style and Period of Louis Quinze.

8. Upright Secrétaire of satin wood inlaid with various other woods.

The mounts of bronze, cast, chased, and gilt, frame plaques of blue *œil-de-perdrix* Sèvres porcelain, with bouquets of flowers. The subject of the central plaque of gilt bronze is Cupid disarmed by Nymphs.

French. Style and Period of Louis Seize.

9 & 10. Pair of Candlesticks (*Flambeaux*) of gilt bronze, with Amorini of silver.

In the *rocaille* phase of the Louis-Quinze Style, and recalling the manner of the Brothers Slodtz.

French. About Middle of XVIII Century.

11. Vase of Chinese Celadon porcelain, in a mount of gilt bronze, of the Louis-Quinze Style and Period.

French. Middle of XVIII Century.

12. Upright Secrétaire in satin wood, and marqueterie of various woods.

By Jean-François Riesener. (B. 1735. D. 1806.)

The plaques, mounts, and floral decoration in bronze, cast, elaborately chased, and gilt, are attributed to Gouthière. Stamped on the back is the cypher of Queen Marie-Antoinette with the Royal Crown encircled by the words: "*Garde-Meuble de la Reine.*" (*See* also the Encoignures, Nos. **4** and **5,** in Gallery XIII.) M. Molinier, in "*La Collection Wallace,*" expresses the belief that these gilt bronze decorations are not by Gouthière but by Thomire.

Both the central and the upper plaque of gilt bronze are in the style of Clodion, and probably designed by him. The former shows the Dedication of a Child to the Love God.

From the Collection of Count Koucheleff Bezborodko.

French. Style and Period of Louis Seize.

(*See* Plate No. **51.**)

13. Casket (*Coffret*), placed on Bureau, No. **14.** It is of tortoise-shell incrusted with metal, mother-of-pearl, and thin layers of horn stained green, the subjects being in the Pseudo-Chinese Style in vogue at the beginning of the XVIII Century.

French. Late Style and Period of Louis Quatorze.

14. Lady's Small Bureau of mahogany, with a frieze and mounts of bronze, cast, chased, and gilt.

French. Later Style and Period of Louis Seize.

15 & 16. Pair of Flambeaux (on either side of No. **17**). On pedestals adorned with garlands of gilt bronze stand goat-footed Satyrs of dark bronze, holding up flambeaux of a single light each.

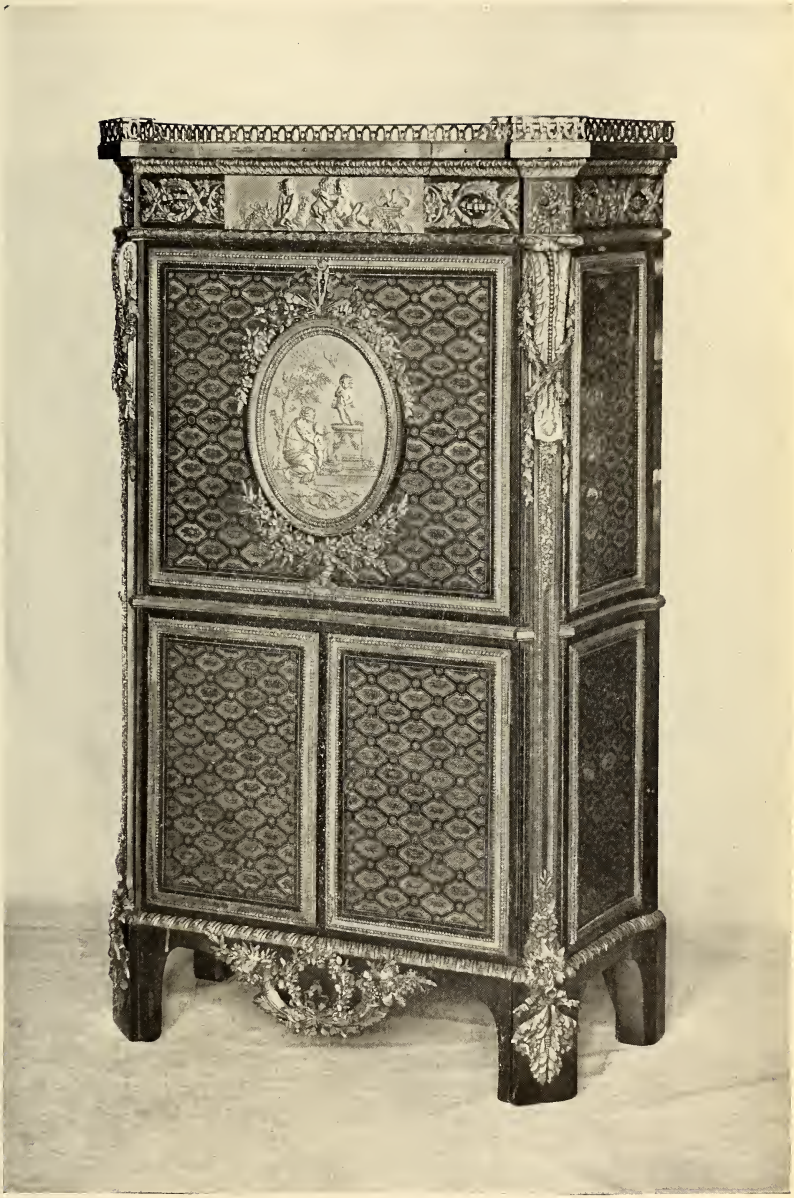
The figures are in the manner of Clodion.

French. Style and Period of Louis Seize.

17. Clock, by Lepaute "*Horloger du Roy.*" The case, of gilt bronze, shows a Nymph clipping the wings of Love.

The modelling of the figures is in the manner of Étienne Falconet but hardly his own.

French. Style and Period of Louis Seize.



Upright Secrétaire with mounts of gilt bronze, by RIESENER.

Plate 51. Page 222.

Bureau-Toilette with mounts of gilt-bronze, probably by OEBEN.

Plate 52. Page 223.

18. Commode in marqueterie of various natural and stained woods.

By Jean-François Riesener. (B. 1735. D. 1806.)

The mounts in bronze, cast, elaborately chased, and gilt, are ascribed to Gouthière.

The letters "M" and "A" in the centre of the frieze denote that this piece was made for Queen Marie-Antoinette.

French. Later Style and Period of Louis Seize.

A commode by the same makers and of very similar design, but less fine both in workmanship and preservation, is in the Louvre (Section containing Furniture and Decorative Objects of the XVIII Century).

19. Statuette of gilt bronze. Minerva, armed with spear and shield.

French. First Half of XVIII Century.

20. Bureau-Toilette in marqueterie of various woods.

The mounts are of bronze, cast, chased, and gilt.

Probably by Jean-François Oeben.

Transition between the Louis-Quinze and Louis-Seize Styles.

French. Second Half of the XVIII Century.

(*See* Plate No. **52.**)

21 & 22. Two Candlesticks (*Flambeaux*) of gilt bronze, cast and chased, an element of the decoration being the Austrian Eagle.

In the manner of Martincourt.

(*See*, as almost identical in design, the two Flambeaux, Nos. **5** and **6**, signed by him, and once part of the Mobilier of Queen Marie-Antoinette.)

French. Style and Period of Louis Seize.

23. Clock, by G. Dubois, of Paris.

A fluted Cippus of white and *gros-bleu* Sevres, garlanded, and surmounted by an Urn.

French. Style and Period of Louis Seize.

24. Upright Secrétaire in amboyna wood, with rosewood bands.

By Jean-François Riesener. (B. 1735. D. 1806.)

The plaques, mounts, and ornaments in bronze, cast, elaborately chased, and gilt, are ascribed to Gouthière. M. Molinier, in his publication "The Wallace Collection (*Objets d'Art*)," attributes, however, the gilt-bronze work of this and other similar pieces not to him but to Thomire. It is obviously by the same *ciseleur* who executed the gilt bronze decoration on the Upright Secrétaire, No. **12.** The ornamental plaques of gilt bronze are identical in these two pieces.

Style and Period of Louis Seize.

25. Gilt Bronze Statuette on a pedestal of marble.

Curious Symbolical Figure of a youthful maiden, holding in one hand a heart and in the other supporting a lap-dog, while one foot tramples on a snake and the mask of Calumny.

The subject represented is Fidelity disdainful of Calumny.

The conception would appear to have been adapted from an earlier statue of Fidelity, by Le Fèvre, at Versailles.

The modelling of the figure is in the manner of Falconet. (*See* Molinier, "*La Collection Wallace.*")

French. Style and Period of Louis Seize.

26. Table of dark woods containing three drawers of satin wood.

It is surmounted by a slab of red Egyptian porphyry. The delicate frieze and mounts, the capitals and flutings of the columns which form the legs, are of bronze, cast, chased, and gilt.

These are in the style generally associated with Gouthière.

French. Style and Period of Louis Seize.

27 & 28. Pair of Vases of plain *bleu-du-roi* Sèvres porcelain, mounted, as ewers, in gilt bronze.

The handle is in each case formed of the full-length nude figure of a Nymph standing on a Satyr's head; as a pendant to which, on the other side of the ewer, is placed the head of a Caryatid of the Louis-Seize type.

The figure of the Nymph is in the style of Falconet or Boizot.

A similar pair of Vases is in the Royal collection at Buckingham Palace.

French. Style and Period of Louis Seize.

29. Clock, by Robin, of blue-black enamelled metal and gilt bronze.

In the centre a cippus supporting a classic vase festooned with vine, upon the summit of which Cupid sits. Around the vase runs an enamelled frieze, on which groups of Cupids painted *en camaïeu* alternate with classic medallions. On either side of the cippus are Cupids, of whom one holds a telescope, the other a pair of compasses.

French. Style and Period of Louis Seize.

30. Upright Secrétaire in marqueterie of various woods, with unusually bold and massive mounts and ornaments of bronze, cast, chased, and gilt, helmets and military trophies being a prominent element of the decoration.

By Claude-Charles Saunier.

The principal panel of marqueterie is signed "Foulet."

Executed towards the close of the reign of Louis Quinze in the Transitional Style approaching the so-called Louis-Seize.

(*See*, as very similar in style and execution and attributable to the same maker, the two Encoignures, No. **4** and No. **5** in Gallery XIV.)

(*See* Plate No. **53.**)

31. Removed to Gallery X. *See* No. **76.**

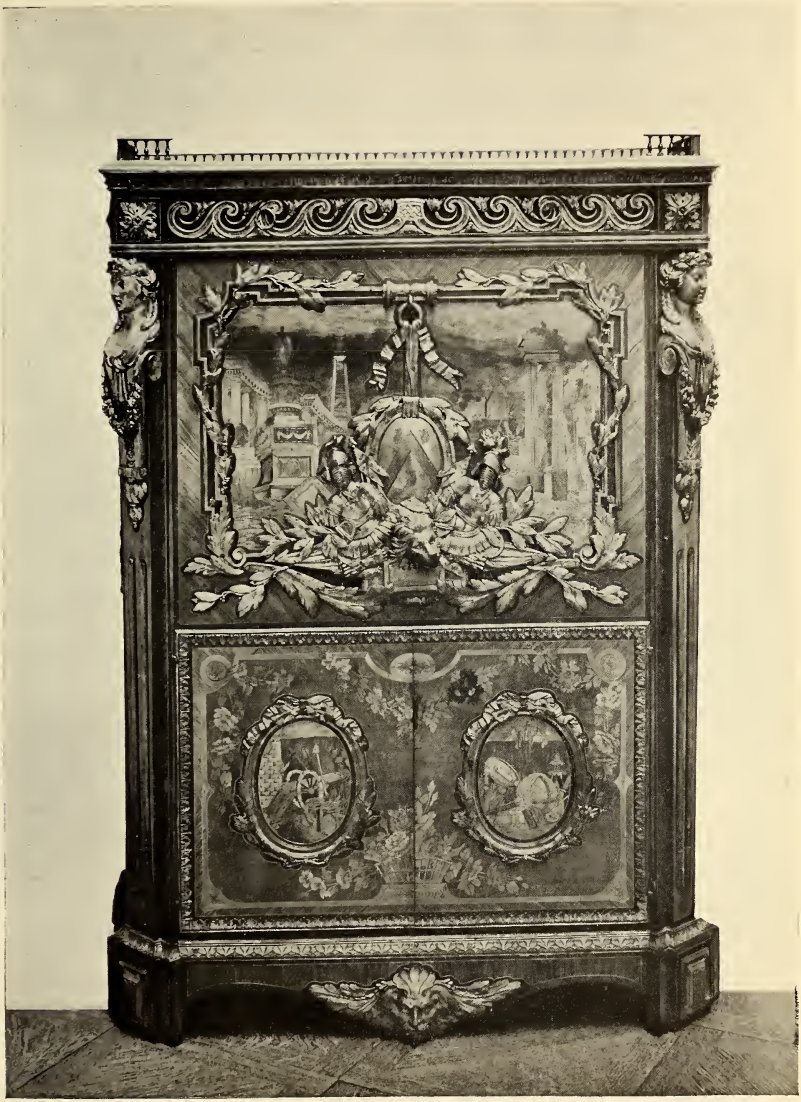
32. Work Table of mahogany, with mounts of bronze, cast, chased, and gilt.

French. Made in the later years of Louis Quinze, in the Transitional Style approaching the Louis-Seize.

33. Flambeau, of gilt and dark bronze, on a pedestal of amethyst-tinted Derbyshire spar set in gilt bronze.

An Infant Satyr is shown holding aloft a stalk of conventionally treated poppy-leaves and blooms. The figure is in the manner of Clodion.

French. Style and Period of Louis Seize.



Secrétaire, with mounts of gilt bronze, by SAUNIER.

Plate 53. Page 224.

34. The companion **Flambeau** to No. **33.**

35. Upright Clock, in the shape of a Bureau or Cabinet, by Cronier, of Paris.

The mounts are of gilt bronze, framing plaques of turquoise-blue Sèvres painted with flowers.
French. Style and Period of Louis Seize.

36. Upright Secrétaire and Cabinet of mahogany with mounts and adornments of bronze, cast, chased, and gilt.

Probably by Martin Carlin.
French. Style and Period of Louis Seize.

37 & 38. Pair of Candlesticks (*Flambeaux*) with stems formed by decorative figures: in the one case a half-nude girl (**37**); in the other a half-nude youth (**38**).
French. Late Style and Period of Louis Quatorze.

39. Vase and Cover of red jasper (*jaspe rouge fleuri*) with mounts of bronze cast, chased, and gilt.

The style is that associated with the name of Delafosse.
This and the companion Vase and Cover, No. **47,** were acquired by Sir Richard Wallace by balloon post during the Siege of Paris, 1870–71, and paid for at the termination of hostilities.
French. Made at the end of the reign of Louis Quinze, in the so-called Louis-Seize Style.

40. Table of toned metal, with a slab of grey Egyptian porphyry. The neo-classic frieze, caryatides, and ornaments, of bronze, cast, elaborately chased, and gilt, are in the style generally associated with Gouthière.

This, and the companion Table, No. **48,** came from the Collection of General Lazareff.
French. Style and Period of Louis Seize.

41. Candlestick (*Flambeau*), of gilt and dark bronze, in the *rocaille* Style, supported by the decorative figure of a boy superposed on that of a woman.

In the manner of the Brothers Slodtz.
French. Style and Period of Louis Quinze.

42. Clock of bronze, cast, chased, and gilt.

Venus, assisted by one of the Graces, adorns herself under the auspices of Cupid, who sits below amid his characteristic attributes. The circular table which divides the figures constitutes the clock itself.
The figures are probably from the model of Falconet.
French. Made in the last years of Louis Quinze in the so-called Louis-Seize Style.

43. Candlestick (*Flambeau*) of gilt and dark bronze in the *rocaille* Style, supported by the decorative figure of a boy superposed on that of a man.

In the manner of the Brothers Slodtz.
French. Style and Period of Louis Quinze.

44. Commode of mahogany.

By Jean-François Riesener. (B. 1735. D. 1806.)
The mounts and ornaments of bronze, cast, elaborately chased, and gilt, showing a profusion of exquisitely finished floral festoons and garlands, are ascribed to Gouthière.
French. Later Style and Period of Louis Seize.

45. Candlestick (*Flambeau*), with a stem formed by the decorative figure of a boy superposed on that of a woman.

Late Louis-Quatorze Style and Period.

46. Companion **Candlestick** to No. **45.**

47. The companion **Vase and Cover** to No. **39.**

48. The companion **Table** to No. **40.**

49, 50, & 51. A Set, consisting of a **Ewer** (**49**) and two **Vases** (**50 & 51**) of amethyst-tinted Derbyshire spar, with mounts of gilt bronze.

French. Made towards the close of the reign of Louis-Quinze in the so-called Louis-Seize Style.

52. Upright Secrétaire in marqueterie of various woods, with mounts and ornaments of bronze, cast, chased, and gilt.

Signed: "J. F. Leleu."
French. Executed towards the close of the reign of Louis Quinze in the so-called Louis-Seize Style.

53. Work Table and Etagère in marqueterie of various woods.

The mounts are of bronze, cast, chased, and gilt.
French. Transition between the Louis-Quinze and the Louis-Seize Styles.

54. Table of ebony, with mounts of gilt bronze framing plaques of apple-green Sèvres painted with bouquets of flowers on a white ground. (Utilized as the support for a show-table containing snuff boxes.)

French. Style and Period of Louis Seize.

55. Table of wood, carved and gilt, decorated in the Louis-Quatorze style, but with a frieze of pierced and carved work, showing oak-leaves and garlands of flowers, which is apparently of later date than the rest. (Utilized as the support for a show-table containing snuff boxes.)

French. In part, Style and Period of Louis Quatorze.

CASE A.

SNUFF BOXES and SWEETMEAT BOXES—Chiefly French.

56. Small Circular Sweetmeat Box (*Bonbonnière*) of gold, and pink translucent enamel, covered with a network of black lines; the edges decorated with green translucent enamel and pearls of white enamel.

French. Style and Period of Louis Seize.

57. Circular Sweetmeat Box of gold, with borders decorated with blue and green translucent enamel and pearls of white enamel. Framed in these are circular plaques and borders of dark blue enamel, covered with an imbricated design in green and gold.

French. Style and Period of Louis Seize.

58. Small Oval Sweetmeat Box of gold, engraved and chased, framing enamels in colours of subjects in the style of Teniers and other Netherlandish masters.

German. First Half of XVIII Century.

59. Oval Snuff Box (*Tabatière*) of gold, wrought, chased, and coloured in two tints. Set in borders of scroll-work, and between pilasters, are domestic genre subjects enamelled in colours.

French. Later Style of Louis Quinze. Second Half of the XVIII Century.

60. Oval Sweetmeat Box of gold, wrought, chased, and coloured in three tints.

The six subjects, enamelled in colours, are scenes of domestic genre, adapted from Fragonard and other contemporary painters.

A later inscription, inside the cover, runs: "*Souvenir du 17 Août 1842.*"

French. Style and Period of Louis Seize.

61. Small Oval Sweetmeat Box fashioned of gold, wrought chased, and coloured in two tints, and of a pale green artificial stone. Set in the lid and bottom are enamels *en camaïeu gris* of Cupids.

Style and Period of Louis Seize.

62. Circular Sweetmeat Box of gold, wrought, pierced, and chased, with a foundation of rock crystal. It shows on the lid a trophy of musical instruments in diamonds, relieved on a ground of blue translucent enamel.

Signed: "*Beaulieu à Paris.*"

French. Style and Period of Louis Seize.

63. Small Square Sweetmeat Box of artificial bloodstone, covered with a waved network of gold. It is finished with a bouquet of diamonds at the rim.

French. Style of Louis Quinze. Middle of XVIII. Century.

64. Oval Sweetmeat Box of gold, wrought, chased, and coloured in two tints; ornamented with paintings adapted from Watteau, Lancret, and other painters of *Fêtes Galantes.*

Signed: "*Roucel, orfèvre du Roy à Paris.*"
From the Collection of H.I.M. the Empress Eugénie.
French. Style and Period of Louis Seize.

65. Octagonal Snuff Box of gold, wrought, chased, and coloured in two tints; decorated with green translucent enamels on an engine-turned ground, and with groups of Cupids enamelled in faint tints so as almost to produce the effect of a monochrome.

French. Style and Period of Louis Seize.

66. Oval Snuff Box of gold, chased and engraved in the *rocaille* Style, and decorated with blue and green translucent enamel.

Framed in the lid, sides, and bottom are enamels in colours, in the manner of the Dutch masters, and small landscapes in grisaille.
French. Style of Louis Quinze. Middle of XVIII Century.

67. Square Snuff Box of gold, chased and engraved, with enamels in colours of rustic genre-subjects, relieved on a diapered ground of gold (*Émail sur fond résérvé*).

French. About Middle of XVIII Century.

68. Circular Sweetmeat Box of gold and purple translucent enamel, over an engine-turned ground.

The borders, with designs in slight relief, are enamelled in translucent and opaque white enamel. In the lid is set the gouache painting of a River Scene, with buildings and figures, by one of the Van Blarenberghes. (*See* Nos. **78, 82,** and **85.**)
French. Style and Period of Louis Seize.

69. Square Sweetmeat Box of gold, enamelled with pseudo-Chinese subjects, in blue translucent enamel relieved on a diapered gold ground ("*Émail sur fond réservé*").

French. Style of the *Régence.* First Half of XVIII Century.

70. Square Sweetmeat Box of gold, chased, engraved, and coloured in three tints, framing fanciful genre-scenes, enamelled in colours, the design of which shows the influence of Boucher.

Style of Louis Quinze. Middle of XVIII Century.

71. Oval Sweetmeat Box of gold, chased and engraved, framing cartels with groups of dead game enamelled in colours, and smaller cartels with dark foliage on a white ground.

French. Style of Louis Quinze. Middle of XVIII Century.

73.—Snuff Box of gold and enamel
French : Earlier style of Louis Quinze.

94.—Snuff Box of gold with subjects in enamel.
French : Style of Louis Quinze.

Plate 54.

Page 229.

72. Oval Snuff Box of gold, chased, engraved, and decorated with blue and green enamel.

Framed in the lid, sides, and bottom are enamels, in colours, on domestic genre scenes, after Dutch masters, and smaller enamels of landscapes outlined in black on a turquoise ground. The enamel of the bottom, "The Game Seller," is signed "*Schindler.*" (*See* No. **74.**)

German (*Viennese*). Middle of XVIII Century.

73. Snuff Box of gold, wrought, chased and coloured in three tints; decorated with translucent green enamel on a diapered ground. At the lip is placed a bouquet of diamonds.

Set in the lid, sides, and bottom are delicately-painted enamels, in colours, inspired by Le Moyne and the decorative painters of the earlier Louis-Quinze Period.

French. Earlier Style of Louis Quinze. Before Middle of XVIII Century.

(*See* Plate No. **54.**)

74. Oval Snuff Box of gold, chased and engraved, decorated with flowers and foliage in blue and green translucent enamel.

Framed in the lid, sides, and bottom are enamels, in colours, of humorous genre-scenes in the Dutch manner. The enamel in the lid is signed "Schindler-Wien." (*See* No. **72.**)

German (*Viennese*). Rococo Style. Middle of XVIII Century.

75. Oval Snuff Box of gold, wrought, chased, and enamelled in three tints.

Decorated with sporting and bucolic subjects in an elaborate setting of typically Louis-Quinze design.

French. Style of Louis Quinze. Soon after Middle of XVIII Century.

76. Square Snuff Box covered with a *rocaille* decoration in gold and mother-of-pearl, consisting of scroll-work, with baskets and branches of flowers.

French. Earlier Style of Louis Quinze. Before Middle of XVIII Century.

77. Octagonal Snuff Box of gold and dark blue translucent enamel over an engine-turned ground; decorated with borders of red, green, turquoise-blue, and white enamel, simulating gems.

Framed in the lid, sides, and bottom are cameo-like classic reliefs in white vitreous porcelain, of which the one in the lid, representing the Education of Cupid, is signed "*Glachant le Jeune, F., 1776.*" The remaining five reliefs are similarly signed.

The box itself is signed: "*Du Petit, Dunkerque.*"

French. Style and Period of Louis Seize.

78. Oval Snuff Box of gold, wrought, chased, and coloured, in two tints, framing gouache miniature paintings by one of the Van Blarenberghes, probably Henri-Joseph. (B. 1741. D. 1826.)

That on the lid, signed, and dated 1782, is said to represent the Château de Meudon, with Louis Seize, Marie-Antoinette, and their Court. (*See* Nos. **68, 82,** and **85.**)

From the Demidoff Collection.

French. Style and Period of Louis Seize.

79. Oval Snuff Box of gold, elaborately wrought, chased, engraved, and tinted in three colours; with an interlaced ribbon of diamonds at the rim.

Framed in the lid, sides, and bottom are enamels showing a lion hunt and other oriental subjects.

From the Collection of H.I.M. the Empress Eugénie.

French. Style of Louis Quinze. About Middle of XVIII Century.

80. Large Square Snuff Box of gold, engraved, and decorated with translucent enamels of many colours. Enclosed in an elaborate Louis-Quinze canopy or frame-work of diamonds is an enamel in colours, showing, as lovers, "Rinaldo and Armida." This suggests the influence of Charles-Antoine Coypel.

Other similar subjects from Tasso's "*Gerusalemme Liberata*" are framed in the sides and bottom.

There is a tradition—contradicted, however, by the style and period of the box—that Louis XIV and the Marquise de Montespan are here represented as Rinaldo and Armida.

From the Collection of H.I.M. the Empress Eugénie.

French. Earlier Style of Louis Quinze. First Half of XVIII Century.

81. Octagonal Snuff Box of gold and lapis-lazuli, with enamels in colours of the *Conversation Galante* type, of which that set in the lid is signed "J.C." These are framed in garlands of foliage tied with ribbon, wrought in gold, chased, and tinted in two colours.

Signed: "*Garnie.*"

Style and Period of Louis Seize.

82. Octagonal Sweetmeat Box of gold, wrought and chased, framing paintings, on vellum, of a fair and other popular and rustic scenes. (*See* Nos. **68, 78,** and **85.**)

By one of the Van Blarenberghes (probably Louis-Nicolas. B. 1716. D. 1794.)

French. Second Half of XVIII Century.

83. Square Snuff Box of gold, the entire surface of which is covered with an engraved pattern of flowers and leaves.

Relieved on the gold ground *en camaïeu bleu* are a series of pastoral designs showing the influence of Boucher.

(*Émail sur fond resérvé.*)

French. Style of Louis Quinze. Second Half of XVIII Century.

84. Square Snuff Box, composed of plaques of turquoise-blue and white Sèvres porcelain very delicately painted with Cupids.

The setting is of gold, chased and engraved in a Greek pattern.

French. Style and Period of Louis Seize.

87.—Snuff Box of gold, with Boucher subjects in enamel.

111.—Snuff Box of gold in four tints. French : Earlier Style of Louis Quinze.
Plate 55.

129.—Snuff Box of gold in three tints with translucent and opaque enamels. French : Style of Louis Quinze.

85. Oval Sweetmeat Box of gold, elaborately wrought and chased, in a style already approaching the Louis Seize. Set in the lid, the sides, and bottom are gouache paintings of, domestic genre scenes by one of the Van Blarenberghes (probably Louis-Nicolas. B. 1716. D. 1794), of which that on the lid, "The bringing home of the Child by the Foster Parents," is signed and dated 1767. (*See* Nos. **68, 78,** and **82.**)

French. Transition between the Louis-Quinze and the Louis-Seize Styles.

86. Square Sweetmeat Box of gold, with chased and engraved scroll-work in the *rocaille* Style, enriched with green translucent enamel.

Framed in this setting are enamels in colours representing, in the style of Jean-François de Troy, the Arts of Music and Painting.

French. Style of Louis Quinze. Before Middle of XVIII Century.

87. Large Oval Snuff Box of gold, wrought and chased, and dark blue enamel.

Framed in festoons of laurel leaves are, in the lid, the sides, and the bottom, enamels in colours in the manner of Boucher, of which that in the lid represents Venus and Cupid.

This box is believed to have belonged to Stanislas Leczinski, King of Poland, and father of Marie-Leczinska, Queen-consort of Louis Quinze.

French. Style of Louis Quinze. Middle of XVIII Century.

(*See* Plate No. **55.**)

88. Square Sweetmeat Box of gold, covered with an engraved pattern consisting of one and the same leaf, repeated formally throughout. Direct on this gold ground are relieved subjects in translucent enamel, in the Boucher pastoral style: shepherds and shepherdesses, exotic birds on branches, and rabbits feeding.

(*Émail sur fond resérvé.*)

French. Style of Louis Quinze. About Middle of XVIII Century.

89. Oblong Sweetmeat Box of gold, chased and engraved, framing gouache paintings with scenes from the Italian Comedy ("*Commedia dell' Arte*").

Signed: "*Vachette à Paris.*"

French. Style and Period of Louis Seize.

90. Square Snuff Box of gold, wrought and chased, framing plaques of *piqué* work with classical subjects on dark tortoise-shell, imitating Japanese lacquer in tone and general effect.

French. Last Years of XVIII Century.

91. Square Sweetmeat Box of gold, wrought, chased, engraved, and coloured in three tints.

Set in the lid, bottom, and sides are plaques of enamel painted with flowers and fruit on an opaque green ground.

French Style and Period of Louis Seize.

92. Circular Sweetmeat Box of dark tortoise-shell inlaid with narrow parallel bands of gold, and mounted in gold, wrought, chased, and engraved.

In the lid is a very delicate gouache painting of the game of Blind Man's Buff (*Colin-Maillard*).

French. Second Half of XVIII Century.

93. Oval Sweetmeat Box of gold and translucent green enamel on a diapered ground.

Framed in scroll-work of *rocaille* design are scenes of domestic genre enamelled in colours.

French. Style of Louis Quinze. Before Middle of XVIII Century.

94. Square Snuff Box of gold, engraved, and decorated with a scroll-work of translucent green enamel.

The whole box is composed of a network of subjects enamelled in colours: genre subjects in the Boucher style, landscapes, birds, animals, and flowers.

The small enamel showing A Cat with a Bird, is signed "*Lesueur.*"

French. Style of Louis Quinze. Middle of XVIII Century.

(*See* Plate No. **54.**)

95. Oval Snuff Box of gold, wrought, chased, and coloured in three tints; the whole surface, except that of the subjects and the gold mounts, is covered with emerald-green translucent enamel.

Framed in the lid and bottom are *Conversations Galantes*, enamelled in colours.

Signed: "*Roucel, orfèvre du Roy à Paris.*"

French. Style and Period of Louis Seize.

96. Shaped Snuff Box of onyx in a gold mount of *rocaille* design, ornamented with coloured flowers and scroll-work, enamelled in relief on a dead gold ground.

French. Style of Louis Quinze. About Middle of XVIII Century.

97. Octagonal Sweetmeat Box or **Snuff Box,** of gold, wrought, chased, and coloured in three tints, framing in the lid and bottom respectively enamels in colours; the one a Sacrifice to Cupid, the other a Sacrifice to Priapus.

The intervening spaces are filled up with designs engraved on the gold, and covered with green translucent enamel.

French. Style of Louis Quinze. Second Half of XVIII Century.

98. Oval Sweetmeat Box of gold, with shell-shaped top. The entire surface of the box is covered with a decoration of peacocks' feathers, enamelled in colours on white.

French. Style of Louis Quinze. After Middle of XVIII Century.

99. Sweetmeat Box of gold, in the form of a bath.

The decoration consists of cartels with bouquets of flowers, and outer borders of green enamel on a gold ground.

(*Émail sur fond réservé.*)

French (?). Middle of XVIII Century.

100. Oval Sweetmeat Box of gold, wrought, chased, and coloured in three tints, with panels of artificial lapis-lazuli.

Framed in the lid, sides, and bottom respectively are enamels in colours showing respectively a Classic subject, and Loves in various attitudes.

Signed : "*Veuve Georges Beaulieu à Paris.*"

French. Style and Period of Louis Seize.

101. Octagonal Snuff Box of gold, wrought, and chased, framing enamels, in colours, after Greuze, including "*L'Accordée de Village*," "*La belle Blanchisseuse*," and other well-known subjects.

Signed : "*Roucel, orfèvre du Roi à Paris.*"

French. Style and Period of Louis Seize.

102. Small Oval Sweetmeat Box of gold, wrought, chased, and coloured in two tints, framing enamels in colours.

That on the lid represents the Rape of Europa ; that on the bottom Rinaldo and Armida ; the others show decorative landscapes.

French. Style of Louis Quinze. About Middle of XVIII Century.

103. Octagonal Sweetmeat Box of gold, wrought, chased and engraved ; with spaces of emerald-green translucent enamel over an engine-turned ground of gold, set in which are medallions with classical subjects, painted *en camaïeu gris* on a dark-grey ground—including "The Festival of the Graces," and "Pygmalion and Galatea."

French. Style and Period of Louis Seize.

104. Oval Sweetmeat Box or **Snuff Box,** of gold, chased, and engraved, framing pseudo-oriental subjects enamelled in colours.

The lotus and another Egyptian motive are introduced into the decoration.

German. First Half of XVIII Century.

CASE B.

SNUFF BOXES and SWEETMEAT BOXES—Chiefly French—XVIIIth Century.

105. Circular Snuff Box of tortoise-shell, entirely covered with Vernis Martin of pale gold, diapered with black.

Painted with a fair-scene, a pastoral subject, and landscapes.

The paintings are in the earlier Style of Louis Quinze : First Half of XVIII Century. The mount is of later date.

106. Oval Snuff Box of gold, chased, engraved, and coloured in three tints.

Decorated with bands of blue opaque enamel.
In the lid is set an enamel after the left portion of "*L' Accordée de Village*" of Greuze.
French. Made in the last years of Louis Quinze in the so-called Louis-Seize style. Second Half of XVIII Century.

107. Oval Snuff Box formed of plaques of Japanese lacquer set in gold of two tints, delicately wrought and chased.

The subjects in the lid and bottom are respectively Military Trophies and Hunting Trophies in Landscapes; those in the sides Landscapes.
Signed: "*Vachette, bijoutier à Paris.*"
French. Style and Period of Louis Seize.

108. Sweetmeat or Pastille Box of gold, with arabesques in relief on a dead gold ground. In it are framed portraits of a Cardinal in youthful prime (erroneously called Cardinal Fleury), of Louise, Duchesse de la Vallière, and of Louis Quatorze; the last two being by Petitot.

French. The miniatures are of the Louis-Quatorze Period; the setting is of later date.

109. Octagonal Snuff Box formed of plaques of Japanese lacquer, in a setting of gold wrought and chased.

The plaques in the lid and bottom show landscapes; those in the sides flowers.
Signed: "*Roucel, orfèvre du Roi à Paris.*"
French. Style and Period of Louis Seize.

110. Square Snuff Box of dark tortoise-shell, entirely covered with Vernis Martin of a golden tint, painted with birds in brilliant colours.

The mounts of gold are in the *rocaille* Style.
French. Style of Louis Quinze. Middle of XVIII Century.

111. Oval Snuff Box of gold, wrought, chased, engraved, and coloured in four tints.

Set in a decoration of flowers and foliated scroll-work are sporting subjects in low relief, these being bordered with a *rocaille* frame-work of the same type.
French. Earlier Style of Louis Quinze. Before Middle of XVIII Century.
(*See* Plate No. **55.**)

112. Oval Snuff Box of gold, wrought, chased, engraved, and coloured in three tints.

Relieved on a ground engraved with parallel lines are sporting subjects, with a frame-work of bold *rocaille* design.
French. Earlier Style of Louis Quinze. Before Middle of XVIII Century.

113. Square Sweetmeat Box of gold, with pastoral subjects in coloured enamel of pale tints, placed in a frame-work of blue enamel enwreathed with flowers, and relieved on a diapered gold ground (*émail sur fond réservé*).

On the cover is shown a Shepherd Playing the Cornemuse ; on the bottom a Shepherd Sleeping.

Signed on the lid : "*Le Sueur.*"

French. Style and Period of Louis Quinze. Middle of XVIII Century.

114. Oval Snuff Box of gold, wrought, chased, and coloured in three tints.

On a ground engraved with parallel lines are relieved pastoral subjects set in an elaborate *rocaille* frame-work of the same tints of gold.

French. Earlier Style of Louis XV. Middle of XVIII Century.

115. Octagonal Snuff Box of gold and blue translucent enamel, on an engine-turned ground.

The decoration is finished with bands of dead gold, upon which are relieved festoons and bands of foliage, in translucent red and green enamel and opaque white enamel—red stones on a ground of dead gold completing the scheme of ornamentation.

In the cover, set in diamonds, is a miniature, in enamel, of the Duchesse de Bourgogne, consort to the son of the Grand Dauphin and grandson of Louis XIV.

From the Demidoff Collection. *French.* The miniature is in the Style and of the Period of Louis Quatorze ; the box in the style and of the period of Louis Seize.

116. Oval Snuff Box of tortoise-shell, entirely covered with Vernis Martin of a golden tint, and mounted in gold.

Painted on the lid with a *Conversation Galante*, and throughout the box with landscapes set in a *rocaille* frame-work.

French. Style of Louis Quinze. Middle of XVIII Century.

117. Octagonal Snuff Box composed of plaques of Chinese lacquer, on a smoked mother-of-pearl ground ; these being set in gold, wrought, chased, and coloured in three tints.

French. Style and Period of Louis Seize.

118. Oval Snuff Box composed of plaques of enamel painted with landscapes *en camaïeu rose.*

In the centre, a medallion enamelled in colours, with a coast scene, in the style of the porcelain painter Morin.

The mounts are of dead gold, relieved with festoons of leaves and flowers in translucent enamel and red stones.

French. Second Half of the XVIII Century.

119. Sweetmeat Box of rock crystal, carved throughout with a decoration in relief. The setting is of gold, enriched at the top with a bouquet of diamonds.

In the cover a profile head and bust of Bellona in relief, carved, like the rest of the box, in crystal.

French. Style of Louis Quinze. Middle of XVIII Century.

120. Oval Snuff Box of a pale green artificial stone and lapis-lazuli. It has mounts of gold, chased, engraved, and decorated with bas-reliefs of Amorini supporting baskets of flowers, and with classical medallions.

In the lid is an enamel portrait of Ninon de l'Enclos, based upon a portrait done late in the XVII Century.

French. The box belongs to the last years of Louis Quinze, but is in the so-called Louis-Seize Style.

121. Square Snuff Box of gold, elaborately chased with reliefs of Amorini in fanciful landscapes, and, on the lid, with that of a shepherd tending his flock amid ruins, this last relief being heightened here and there with diamonds.

In the most fanciful and extravagant *rococo* Style.

German. Middle of XVIII Century.

122. Circular Box of gold and translucent myrtle-green enamel, over an engraved ground-work showing the royal Fleurs-de-lys.

This decoration is completed with bands of dead gold, upon which are relieved branches in green enamel and pearls of white enamel.

In the two lids are miniatures, in coloured enamel, of Louis Quatorze, both by Petitot, but varying in design. That on the lid shows the king in armour, and that on the reverse presents him, so far as can be seen, in court dress. There is, however, a possibility that the personage represented on the reverse may be not the king, but his brother, "Monsieur."

French. The miniatures are in the style and of the period of Louis Quatorze ; the box is in the style and of the period of Louis Seize.

123. Octagonal Snuff Box of gold, pierced, wrought, and chased ; decorated with translucent green enamel on an engine-turned ground.

Set in the lid and sides are plaques of gold *piqué* work on dark tortoise-shell, simulating Japanese lacquer in general tone and effect.

French. Style and Period of Louis Seize.

124. Square Snuff Box of gold, wrought, chased, and engraved.

The bold *rocaille* decoration shows peacocks and other birds in low relief on a waved ground.

French. Earlier Style of Louis Quinze. Before Middle of XVIII Century.

125. Octagonal Sweetmeat Box of clouded agate, set in gold, and enriched at the rim with diamonds.

The supports are groups of Amorini in gold, cut out in relief.

The box contains an inner cover of agate, with a gold handle composed of two dolphins.

German. Middle of XVIII Century.

126. Square Snuff Box composed of plaques of Sèvres porcelain, showing groups of Amorini, very delicately painted on a white ground. These are set in gold mounts of neo-classic type.

French. Style and Period of Louis Seize.

127. Square Snuff Box of gold, wrought, chased, and tinted in two colours, with surfaces of translucent blue enamel on an engine-turned ground. Within these are framed groups of Amorini, enamelled *en camaïeu*, on a rose-coloured ground.

French. Style and Period of Louis Seize.

128. Oval Snuff Box of cornelian, mounted in gold, with a waved and interlaced decoration, covering the whole body of the box except the lid.

On the cover, wrought in cornelian, is a cameo relief of Leda and the Swan.
By Neuber, of Dresden.
From the Collection of H.I.M. the Empress Eugénie.
German. Second Half of XVIII Century.

129. Oval Snuff Box of gold, wrought, chased, and coloured in three tints.

Decorated with translucent green and opaque blue enamels.
In the lid is a relief, in gold of three tints, of Bellona.
French. Later Style and Period of Louis Quinze.
Second Half of XVIII Century.
(*See* Plate No. **55.**)

130. Oval Snuff Box of artificial bloodstone set in gold, chased and coloured in four tints.

Decorated with raised designs of fruit and flowers in coloured stones foiled underneath.
French. Style of Louis Quinze. Second Half of the XVIII Century.

131. Small Square Snuff Box of gold, wrought, chased, and tinted in three colours.

Decorated, on a groundwork of rays, with reliefs of sporting subjects in an elaborate *rocaille* frame-work.
French. Earlier Style of Louis Quinze. Before Middle of XVIII Century.

132. Sweetmeat Box in the shape of a bath.

Decorated with volutes and scroll-work in relief.
In the lid is a relief of Neptune Commanding the Waves. (The subject from the Æneid known as "*Quos Ego.*")
French. Earlier Style of Louis Quinze. First Half of the XVIII Century.

133. Sweetmeat Box in dark tortoise-shell, incrusted with a diapered and foliated scroll decoration of the *rocaille* type (*piqué* work).

French. Earlier Style of Louis Quinze. Middle of XVIII Century.

134. Oval Sweetmeat Box of pale-green tinted horn and lapis-lazuli, in a gold mount of the *rocaille* type.

Relieved in gold, on the green ground, are pastoral subjects executed in three tints of gold.
French. Style of Louis Quinze. Middle of XVIII Century.

135. Oblong Snuff Box of gold, wrought, chased, and engraved, with animals in landscapes, and groups of fruit and flowers, set in an elaborate frame-work of scroll-work.

French. Transition between Style of the *Régence* and the early Louis Quinze. First Half of XVIII Century.

136. Square Snuff Box of gold, wrought, chased, engraved and coloured in three tints, in the *rocaille* Style.

Executed in relief on the lid, sides, and bottom, are fantastic military scenes with armed Amorini as chief actors.
Signed : "*George à Paris.*"
French. Earlier Style of Louis Quinze. Before Middle of XVIII Century.

137. Square Snuff Box of gold, entirely covered with waved designs ; spaces of the wider alternating on the lid and bottom with spaces of the narrower wavings.

French. Middle of XVIII Century.

138. Oval Sweetmeat Box of lapis-lazuli, mounted in gold of two tints enriched with diamonds.

Signed : "*Roucel, orfèvre du Roi à Paris.*"
French. Style and Period of Louis Seize.

139. Square Snuff Box formed of plaques of Japanese lacquer, set in gold, chased, engraved, and enriched with opaque blue enamel.

Inside the lid is the exceptionally fine miniature of a Princess of the Royal House of France, (probably one of the daughters of Louis Quinze).
Style of Louis Quinze. Middle of XVIII Century.

CASE C.

SÈVRES PORCELAIN—XVIIIth Century.

140. Vase-shaped Flower Stand ("*Vase-Jardinière*") of *bleu-du-roi* and apple-green Sèvres porcelain ; the blue covered with a marbled decoration of gold.

Decorated with cartels, in which are painted exotic birds. By Ledoux.
Date Letter for 1758.
Style and Period of Louis Quinze.

141. The companion **Flower Stand** to No. **140.**

142. Candelabrum of Four Lights, in pale blue-green and white Sèvres porcelain.

The main features of the decoration are elephants' heads, moulded in high relief, the trunks being utilized to support the double lights.

The painted decoration, showing Cupids in the style of Boucher, is by Dodin.
Date Letter for 1756.
Style and Period of Louis Quinze.
Candelabra identical in design with this set, but of *rose Du Barry* Sèvres porcelain, are in the collection of Mr. Alfred de Rothschild.
(*See* Plate No. **56.**)

143, 144, and **145.** Companion **Candelabra** to No. **142.**

146. Tea Pot of apple-green Sèvres porcelain, enriched with gilding in the Louis-Quinze Style, and decorated with Birds in Landscapes. By Aloncle.

(Part of a *Solitaire*. *See* Nos. **147** and **148.**)
Date Letter for 1762.
Style and Period of Louis Quinze.

147. Sugar Basin of apple-green Sèvres porcelain, enriched with gilding in the Louis-Quinze Style, and painted with Children in Landscapes.

By Vieillard.
(*See* Nos. **146** and **148.**)
No Date Letter. About 1758.
Earlier Style and Period of Louis Quinze.

148. Cup and Saucer of apple-green Sèvres porcelain, enriched with gilding in the Louis-Quinze Style, and painted with Children in Landscapes.

By Vieillard.
(*See* Tea Pot and Sugar Basin, Nos. **146** and **147.**)
Date Letter for 1758.
Earlier Style and Period of Louis Quinze.

149. Oblong Flower Stand ("*Jardinière*") of apple-green Sèvres porcelain, enriched with diaper work and garlands in gold, and decorated with cartels in which are painted Peasants Carousing.

Date Letter for 1760 (indistinct).
Style and Period of Louis Quinze.

150. The companion **Flower Stand** to No. **149.**

151. Tea Pot of apple-green Sèvres porcelain, enriched with gilding and painted with garlands of flowers. By Taillandier.

No Date Letter. About 1760.
Style and Period of Louis Quinze.

152. Fan-shaped Flower Stand ("*Jardinière en Éventail*") of apple-green Sèvres porcelain, (one of a set of three), enriched with gilding in the Louis-Quinze Style, and decorated with cartels in which are painted Pastoral Subjects and Bouquets of Flowers.

By Théodore Buteux (?).
Date Letter for 1761.
Style and Period of Louis Quinze.

153. The companion **Flower Stand** to No. **152.**

154. Two-handled Ovoid Vase of pale-green Sèvres porcelain, enriched with gilding in the Louis-Quinze Style, and decorated with two cartels, in which are painted Exotic Birds.

Date Letter for 1758.
Style and Period of Louis Quinze.

155. The companion **Ovoid Vase** to No. **154.**

156. Pot-pourri Vase and Cover in the form of a Ship ("*Vaisseau à Mât*"), in *gros-bleu* and apple-green Sèvres porcelain of the Vincennes period of manufacture ; the blue covered with a marbled decoration in gold, the green decorated with panels of diaper-work and garlands in gold.

The two cartels with Exotic Birds in Landscapes, are probably by Aloncle.

In the place of handles are lions' heads, moulded and touched with gilding.

Around the tall pierced cover, which gives its name to the piece, is draped the Banner of France, with Fleurs-de-lys in gold on a white ground.

A "*Vaisseau à Mât*" of exactly this type and fashion is in the Royal Collection at Windsor Castle.

Another but even earlier "Ship," in *rose Du Barry* and green, (probably made at Vincennes), is in the Collection of Baroness Alphonse de Rothschild at Paris.

No Date Letter. About 1755.
Earlier Style and Period of Louis Quinze.
(*See* Plate No. **56.**)

157. Flower-shaped Vase ("*Vase-Tulipe*") of *bleu-du-roi* and pale-green Sèvres porcelain.

Decorated with garlands of flowers in gold on blue, and in colours on white.

The principal cartel, showing a Camp Scene, is probably by Morin.

Date Letter for 1758.
Earlier Style and Period of Louis Quinze.

158. The companion **Flower-shaped Vase** to No. **157.**

159. Large Flower-shaped Vase and Cover ("*Vase-Calice*") of *bleu-du-roi* and pale-green Sèvres porcelain, the decoration consisting of coupled snakes and foliage in green, enriched throughout with gilding, and of panels of white covered with gold diaper-work.

The chief cartel, showing Soldiers Carousing, is probably by Morin.
The painter's mark, for the general decoration, is that of Falot.
No Date Letter. Between 1755 and 1758.
Earlier Style and Period of Louis Quinze.

156.—Pot-pourri Vase and Cover ("*Vaisseau à Mât*") of *gros-bleu* and apple-green Sèvres, Vincennes period. About 1755.

142.—Candelabrum of blue-green and White Sèvres. Date letter for 1756.

160. Two-handled Vase and Cover of apple-green Sèvres porcelain, pierced and decorated with branches of foliage, moulded and painted. The stem of the vase ornamented with a Greek pattern, and the base painted with large green leaves.

The cartels show Exotic Birds in Landscapes.
No Date Letter. Between 1755 and 1760.
Earlier Style and Period of Louis Quinze.

161. The companion **Vase and Cover** to No. **160.**

162. Boat-shaped Pot-pourri Vase and Cover of apple-green Sèvres porcelain of the Vincennes type, but made a year after the removal of the fabrique to Sèvres. The cover is entirely composed of a moulded, pierced, and painted floral decoration ; the body of the vase is also pierced, and is decorated with moulded scroll-work enriched with gilding. Garlands of flowers are depicted in flat gilding on the green, and in colours on the white.

The cartels are painted with Amorini in the style of Boucher.
Date Letter for 1757 (the letter "E" being, however, unusually large, and *outside* the interlaced L's).
A very similar but rather less elaborately decorated piece in *rose Du Barry* Sèvres, with the same date letter (the "E" being, however, *within* the interlaced L's) is in the Royal Collection at Windsor Castle.
Style and Period of Louis Quinze.

163. Two-handled Vase of apple-green Sèvres porcelain (one of a pair), heavily enriched with gilding and decorated with cartels in which are painted Loves Sporting. By Dodin.

Date Letter for 1764.
Style and Period of Louis Quinze.

164. The companion **Vase** to No. **163.**

165. Egg Boiler (*Coquelle*), in the form of a stand supporting dish, upon the cover of which is modelled a hen sitting.

Apple-green Sèvres porcelain, enriched with gilding and painted with Amorini and Trophies.
Date Letter for 1758.
Earlier Style and Period of Louis Quinze.

165A. Miniature Saucepan of apple-green Sèvres porcelain painted with a quiver and a torch.
It belongs to the Egg Boiler, No. **165.**
No Date Letter. About 1758.
Style and Period of Louis Quinze.

166. Cup and Saucer of blue-green Sèvres porcelain, enriched with a decoration of peacocks' feathers in gold, and painted with exotic birds in landscapes. By Ledoux.
Date Letter for 1760.
Style and Period of Louis Quinze.

167. Cup and Saucer of apple-green Sèvres porcelain enriched with arabesques in gold, and painted cartels, by "F. C."; that on the cup showing Venus and Adonis, and that on the saucer, Mars and Venus.

The gilding by Le Guay.
The style indicates at this very late period a certain reversion to the Louis-Quinze models.
Date Letters for 1791.
Latest Louis-Seize Period.

168. Two-handled Bowl and Cover, with **Dish;** in apple-green Sèvres porcelain, enriched with gilding, and painted with birds on branches, probably by Aloncle.

Date Letter for 1766.
Style and Period of Louis Quinze.

169. Pedestal Flower Stand ("*Jardinière*") of apple-green and white Sèvres porcelain, decorated with detached bouquets of flowers by Binet, framed in scroll-work enriched with gilding.

Date Letter for 1757.
Earlier Style and Period of Louis Quinze.

170. Companion **Pedestal Flower Stand** to No. **169.**

GALLERY XIX.

BRONZES, CLOCKS, and FURNITURE.

1. Guéridon in tulip and amboyna woods, with mounts of gilt bronze.

Framed in the top is a large plaque of *rose Du Barry* and green Sèvres, painted with a rustic subject, probably by Vieillard.

French. The plaque is of the Louis-Quinze period, and probably dates from the year 1757 ; the mounts and frame-work are somewhat later in style.

2. Statuette in *biscuit de Sèvres*—"*L'Amour qui veille*" ("Warning Love.")

On a base of *gros-bleu* Sèvres porcelain, painted with flowers on a white ground.

After the original of Étienne Falconet, executed in 1756 and now in the Louvre.

This Statuette is identical with No. **18,** but on a smaller base.

Fragonard has reproduced "*L'Amour qui veille*" in "Les Hasards heureux de l'Escarpolette," No. **930** in the Wallace Collection (Gallery XIX). The more generally accepted title of this statue, "*L'Amour Menaçant*," (adopted in former editions of the catalogue) is a misdescription. Love does not threaten here, but warns.

French. Style and Period of Louis Quinze.

3. Cabinet in marqueterie of various natural and stained woods, decorated with large plaques of Sèvres porcelain, painted with flowers on a white ground with borders of green.

The mounts are bronze, cast, chased, and gilt.

By Martin Carlin.

French. Style and Period of Louis Seize.

4. Work Table in marqueterie of various woods.

The mounts of gilt bronze frame large decorative plaques of Sèvres porcelain, finely painted with flowers.

Probably by Martin Carlin.

French. Style and Period of Louis Seize.

5. Candelabrum of lapis-lazuli quartz and mounts of bronze, cast, chased, and gilt.

The form is that of a tripod, the supports being sphinxes of French Eighteenth-Century type. Within the tripod is coiled a serpent.

The ornamentation comprises goats' heads, other sphinxes' heads of a more Egyptian type, and flowers realistically treated.

Ascribed to Gouthière.

French. Style and Period of Louis Seize.

6. Triangular Guéridon of mahogany and bronze, cast, chased and gilt (upon which the Candelabrum No. **5** stands).
In the manner of Martin Carlin.
French. Style and Period of Louis Seize.

7. The companion **Candelabrum** to No. **5.**

8. The companion **Guéridon** to No. **6.**

9. Bronze Group. The Rape of the Sabines.
From the marble original of Giovanni da Bologna, in the Loggia de' Lanzi, at Florence.
Atelier of Giovanni da Bologna.
Italian. Late XVI or early XVII Century.

10. Psyché. Statuette in *biscuit de Sèvres*, on a base of *bleu-du-roi* Sèvres porcelain painted with flowers.
After Étienne Falconet.
Style and Period of Louis Seize.
(Pendant to "*L'Amour qui veille*," No. **18.**)

11. Table in marqueterie of various natural and stained woods with mounts of bronze, cast, chased, and gilt.
French. Style and Period of Louis Seize.

12. Work Table and Étagère decorated with marqueterie of various woods, and furnished with mounts of gilt bronze, framing three plates of apple-green Sèvres painted with flowers on a white ground.
French. Transition between the Louis-Quinze and Louis-Seize Styles.

13. Tazza in tripod form, with bowl and stand in different varieties of red marble, and mounts of bronze, cast, chased, and gilt.
French. Style and Period of Louis Seize.

14. The companion **Tazza** to No. **13.**

15. Perfume-Burner ("*Brûle-Parfums*,") in the form of a Tripod.
The bowl and stand are of red jasper ("*jaspe rouge fleuri*").
The mounts of gilt bronze—Satyrs' heads from which hang festoons of vine, and within the feet a serpent coiled to spring—are among the finest works of Gouthière.
This tripod was No. 25 in the sale of the Duc d'Aumont's Collection, in 1782, and was then purchased for 12,000 francs on behalf of Queen Marie-Antoinette. In the catalogue of that sale, it is described as "*un chefd'œuvre de l'art.*"
Unique at the time it was made, but in later times too often copied, this piece was probably removed from Versailles during the Revolution; it can be traced to a sale in Paris in 1831, at which it brought only 1,200 francs.
Purchased by the Marquis of Hertford, at the sale of the Prince de Beauvau's Collection in 1865, for 31,900 francs.
Reproduced with the etching-needle by the late Jules Jacquemart, and published with his collected work.
French. Style and Period of Louis Seize.
(*See* Plate No. **57.**)

(*a*) Perfume-Burner : The bowl of red jasper ; the gilt bronze mounts by Gouthière. Style of Louis Seize.
(*b*) Candlesticks of gilt bronze made for the Dauphin, afterwards Louis Seize.

16. Commode of ebony, decorated throughout with panels of Japanese lacquer, framed in mounts and ornaments of bronze, cast, chased, and gilt.

It rests upon legs formed by the figures of sea-nymphs or sirens bearing cushions on their heads. The model of these has been ascribed to Falconet.

The panels of lacquer are half covered with zigzags and circular wreaths of roses in gilt bronze. Over the lower part of the central panel is a group, in low relief, of doves amorously pecking, as they rest on Cupid's quiver. The edges are enriched with hanging garlands of roses and other flowers in gilt bronze.

Signed: "*J. Dubois.*"

This piece, which has somewhat the shape of a *Coffre*, or Chest, has been popularly, though without warrant, described as the "*Coffre de Mariage de l'Archiduchesse Marie-Antoinette.*"

See also, as the work of J. Dubois, the *Serre-Papiers*, No. **15**, and perhaps the Table, No. **17**, in Gallery XX. In the Victoria and Albert Museum is an elaborate commode signed by Dubois, with supports of sirens in gilt bronze, and a *secrétaire* evidently made to match this is owned by the Rt. Honble. Charles Stuart Wortley.

French. Made in the last years of the reign of Louis Quinze, in the so-called Louis-Seize Style.

17. Work Table and Etagère, decorated with marqueterie of various woods, the mounts being of bronze, cast, chased, and gilt. Framed in the top is a plate of apple-green Sèvres painted with birds and branches of foliage on a white ground.

French. Transition between the Louis-Quinze and Louis-Seize Styles.

18. Statuette in *biscuit de Sèvres*, "*L'Amour qui veille*," on a base of *bleu-du-roi* Sèvres porcelain, painted with flowers.

After the original of Étienne Falconet executed in 1756 and now in the Louvre.

Pendant to the "*Psyché*," No. **10.**

19. Étagère decorated with marqueterie of satin and other woods, and further ornamented with plaques in blue-and-white *biscuit de Sèvres.*

The mounts are of bronze, cast, chased, and gilt.

Late Style and Period of Louis Seize.

20. Candelabrum formed of a vase of dark bronze, with branches, statuettes, and mounts of bronze, cast, chased, and gilt. A prominent motive in the decoration is the Imperial Eagle of Austria, which occurs frequently in works executed for Queen Marie-Antoinette by the *ébénistes* (cabinet-makers) and *ciseleurs* (metal-workers) of her day.

The handles are figures of goat-footed female Satyrs, beneath which are masks of male Satyrs.

The modelling has been ascribed to Boizot, the execution to Feuchères or Forestier. (*See* Molinier, "*La Collection Wallace.*")

French. Style and Period of Louis Seize.

(*See* Plate No. **58.**)

21. The companion **Candelabrum** to No. **20.**
(*See* Plate No. **58.**)

22. Clock of bronze, cast, elaborately chased, and gilt, some portions of the surface being in dull and others in polished gold.

Traditionally it is supposed to represent, in an allegorical group of figures, the Junction of the rivers Rhône and Saone, and to have been presented by the Municipality of Lyons to the Duc de Mortemar. Governor of that city.

M. Molinier points out, however, in "*The Wallace Collection* (*Objets d'Art*)," that the arms are those of the Rochechouart family; that, moreover, the symbolical female figure which holds a wreath above the escutcheon personifies the City of Avignon. So that the figures of the River God and the Water Nymph would represent the Rhône and its tributary the Durance respectively. This remarkable piece may, according to the above writer, have been presented by the City of Avignon to a member of the Rochechouart family in recognition of some public service.

The Clock is signed : "*Delunésy à Paris.*"

It bears at the back the following engraved inscription (literally transcribed) :—

"*Boizot Fils sculpsit, et exécuté par Gouthière, Cizeleur et doreur du Roy A Paris, Quay Pelletier, à la boucle d'or* 1771."

French. Made in the last years of the reign of Louis Quinze, in the so-called Louis-Seize style.

(*See* Plate No. **58.**)

23. Arm-Chair of carved and gilt wood, covered with silk brocade, bearing a monogram composed of "M" and "T" interlaced.

It belonged to the Empress Maria-Theresia of Austria, mother of Queen Marie-Antoinette of France.

The silk brocade is the Louis-Quatorze fashiou.

The Arm-chair is of the Style and Period of Louis Seize.

24. Round Table of dark mahogany, with mounts of gilt bronze

Framed in the top are seven round plaques of Sèvres porcelain painted with Amorini and flowers.

The "M" on the central plaque denotes that this table formed part of the Mobilier of Queen Marie-Antoinette.

French. Style and Period of Louis Seize.

25. Arm-Chair of wood, elaborately carved with garlands of flowers and foliage, and gilt.

It is covered with white satin, embroidered by hand with a raised design in coloured silks.

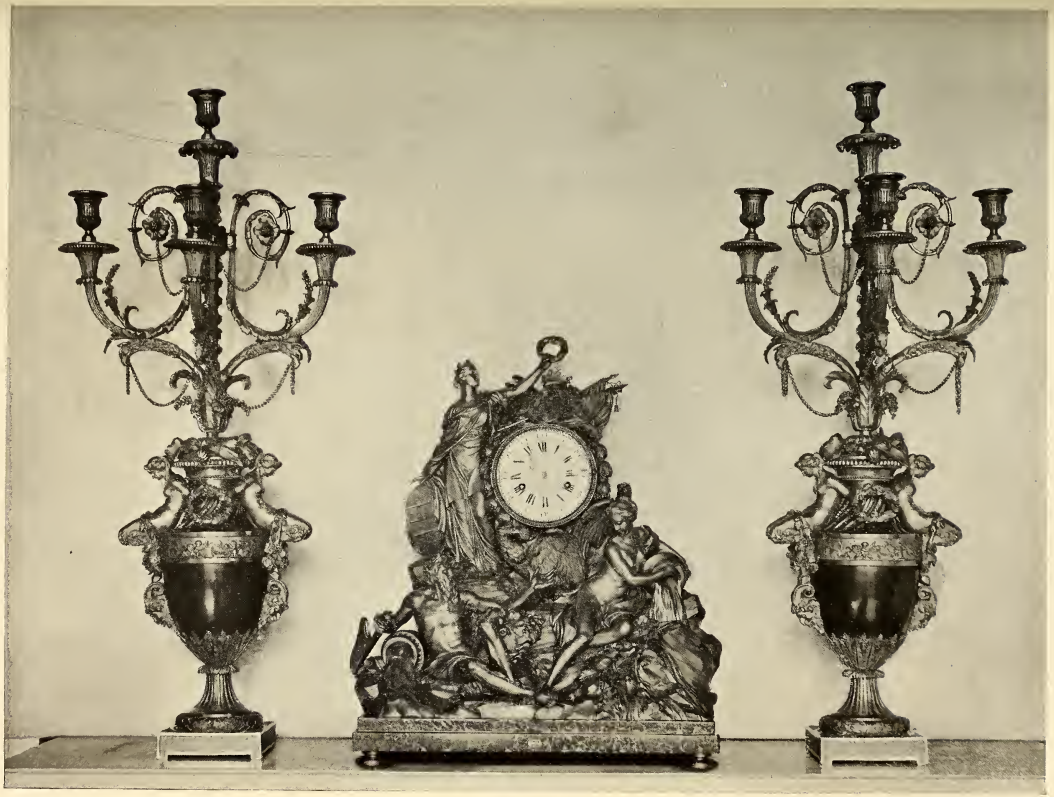
French. Style and Period of Louis Seize.

26. Chimney Piece of white marble, with mounts of gilt and and dark bronze, cast and chased.

The supports are terminal figures, in dark greenish bronze, of Love Gods, girt with festoons of ivy leaves and berries, and holding festoons of oak-leaves and acorns.

In the centre is an eagle, in gilt bronze, with wings outstretched, grasping in its claws Jove's thunderbolts.

French. The Style is that of the very last years of the XVIII or the very first of the XIX Century.



(*a*) and (*c*).—Candelabra of dark and gilt bronze, modelled by Boizot.
(*b*) Clock of Gilt Bronze, modelled by Boizot and executed by Gouthière.
All these pieces French : Louis-Seize Style.

27 & 28. Pair of Fire-Dogs (*Feux*) of bronze, cast, chased, and gilt.

No. **27** shows a Cupid or genius seated, holding a drawing pencil and tablets. It bears at the smaller extremity, as a finish, the Celestial Globe.

No. **28** shows a corresponding Cupid or genius, working with a chisel upon the head of a statue. It bears at the smaller extremity, as a finish, the Terrestrial Globe.

M. Molinier, in "*La Collection Wallace*," attributes these fire-dogs to Philippe Caffieri. (1714–1774.)

French. Made in the latest years of Louis Quinze, in the so-called Louis-Seize Style.

GALLERY XX.

FURNITURE.

1. Candelabrum of bronze, cast, chased, and gilt, with the figure of a Bacchante or Nymph supporting a double vine-stem.

French. Style and Period of Louis Seize.

2. The companion **Candelabrum** to No. **1.**

3 & 4. Candlesticks in gilt bronze of bright surface, showing Loves playing with a cannon.

French. End of XVIII Century.

5. Clock by Lepaute, "*Horloger du Roi.*"

The case, statuettes, and ornaments are of gilt bronze, cast, and highly chased.

On the summit are two doves pecking.

The circular clock is supported on the backs of two sphinxes, and on the base are applied, in low relief, six out of the twelve signs of the Zodiac.

The modelling of the bronzes is by Boizot; the execution and chasing by Thomire. (*See* Molinier, "*La Collection Wallace.*")

French. Late Style and Period of Louis Seize.

6. Secrétaire of amboyna wood, decorated with plaques of Sèvres porcelain; on the small plaque, in the centre of the supports which connect the legs at their base, is the monogram of Queen Marie-Antoinette.

The mounts and ornaments are of bronze, cast, chased, and gilt.

By Adam Weisweiller.

French. Style and Period of Louis Seize.

7. Vase of *bleu-du-roi* Sèvres porcelain, painted with fantastic groups of monkeys ("*Singeries*") in gold on the blue.

The mount, of gilt bronze, is of the Late Louis-Seize Style and Period.

8. The companion **Vase** to No. **7.**

9. Vase of plain *gros-bleu* Sèvres, with a mount of gilt bronze, of the Late Style and Period of Louis Seize.

10. Console Table of wood, elaborately carved and gilt throughout, with a frieze and decoration of pierced and detached work.

French. Style and Period of Louis Seize.

Cartonnier of pale-green lacquer and gilt bronze, by DUBOIS.
Plate 59. Page 249.

11. Secrétaire of mahogany, inlaid with geometrical patterns in boxwood and ebony.

The mounts, of bronze, cast, chased, and gilt, enclose plaques of Sèvres porcelain, painted with a Farmyard Scene, and with Small Landscapes, these last being framed in apple-green borders.

Ascribed to Martin Carlin.

French. Style and Period of Louis Seize.

12. Guéridon of mahogany, with mounts of bronze, cast, chased, and gilt.

The top is formed of a large decorative plaque of Sèvres porcelain, with a border of *gros-bleu* and green, and a central subject of Exotic Birds on a white ground.

The plaque is of the year 1755, or thereabouts.

French. The guéridon, as a whole, marks the transitional phase between the Louis-Quinze and Louis-Seize Styles.

13. Medallion of gilt bronze upon white marble, enclosed in a gilt bronze frame of foliage tied with ribbons.

Profile Portrait in relief of Marie-Antoinette, Queen of France, executed in 1774, the year of accession of Louis Seize. This profile portrait is identical in design with a large medallion of the Queen now in the Palace of Versailles, and by the curator of the works of art, M. Pierre de Nolhac, believed to have issued from the atelier of Pajou. This last bears on the back the inscription "*Marie-Antoinette-Jeanne d'Autriche, Reine de France, 1774.* (Pendant to No. **14.**)

French. Style and Period of Louis Seize.

14. Medallion of gilt bronze upon white marble, in a gilt bronze frame of foliage tied with ribbons.

Profile Portrait in relief of Louis Seize, King of France, executed in 1774, the year of his accession. (Pendant to No. **13.**)

Signature engraved in large letters beneath the shoulder: "*F. P. Lebrun.*"

French. Style and Period of Louis Seize.

15. Cartonnier, or *Serre-Papiers*, of pale-green lacquer and bronze, cast, chased, and gilt.

At the summit, mounted upon a circular pedestal of classic type, is a group of Cupid and Psyche; at the sides are figures of Peace and War; on the central panel below is applied a classic Trophy of Arms, in low relief, all these adornments being carried out in gilt bronze.

The crowning group and the lateral figures are in the style of Falconet.

By J. Dubois.

This piece, and the Writing Table, No. **17,** in the middle of this gallery were, it is said, executed by Dubois for the Empress Catherine II of Russia.

See also, as the work of Dubois, the Commode, No. **16,** in gallery XIX.

French. Made in the last years of the reign of Louis Quinze, in the so-called Louis-Seize Style.

(*See* Plate No. **59.**)

16. Work Table in marqueterie of various woods, with mounts of bronze, cast, chased, and gilt.

The top is formed of a large decorative plaque of Sèvres porcelain, with turquoise-blue borders enriched with scroll and diaper work in gold; in the centre is painted a fanciful subject with Foxes and Exotic Birds in a Landscape.

The plaque, judging from its style, must have been produced between 1755 and 1760.

French. Transition between the Louis-Quinze and Louis-Seize Styles.

17. Writing Table in pale-green lacquer and bronze, cast, chased, and gilt.

Around the upper part of the table run a succession of frieze-like panels of classic ornamentation in gilt bronze. The supports are figures of sea-nymphs or sirens, also in gilt bronze, bearing cushions on their heads and garlanded with festoons of oak-leaves and acorns. The model for these figures has been attributed to Falconet.

By J. Dubois.

This table is believed to have been made by Dubois, (together with the small *Cartonnier* or *Serre-Papiers*, No. **15,** in this same gallery), for the Empress Catherine II of Russia.

See also, as the work of Dubois, the Commode, No. **16,** in Gallery XIX.

From the Collection of Prince Kourakin at St. Petersburg.

French. Made in the last years of the reign of Louis Quinze, in the so-called Louis-Seize Style.

(*See* Plate No. **60.**)

18. Mantelpiece of grey marble, with a frieze and mounts of bronze, cast, chased, and gilt.

French. Style of Louis Seize.

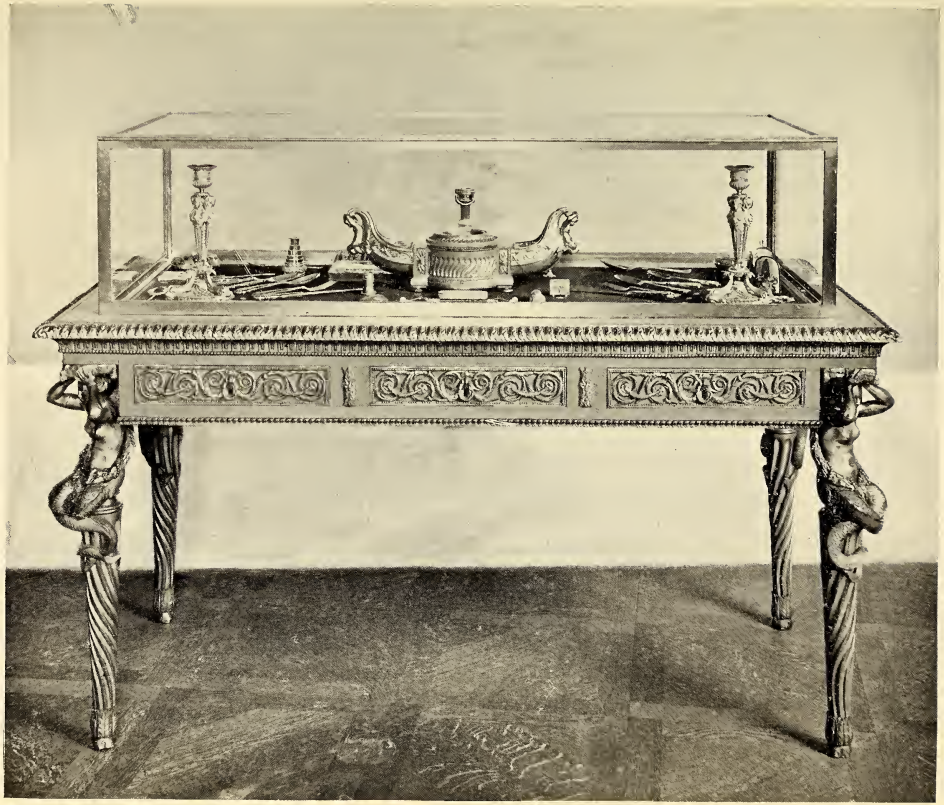
CASE A.

INKSTAND of GREEN LACQUER; CANDLESTICKS of GOLD and of GILT BRONZE-KNIVES, FORKS, and SPOONS, and MISCELLANEOUS OBJECTS of ART of French XVIIIth Century Workmanship.

19. Large Hair Pin of classic design, decorated with dark blue enamel.

Set in it are two onyx cameos.

French. Style of the First Empire.



Writing table of pale-green lacquer and gilt bronze, by DUBOIS.

Plate 60.

Page 250.

20. Candlestick of gilt bronze, cast, pierced, and elaborately chased.

The net-work of fleurs-de-lys, pierced and wrought, and the supporting dolphins suggest that it may have been made for Louis, Dauphin of France, afterwards Louis Seize.

French. Though belonging to the very last years of the reign of Louis Quinze, these pieces, of exceptional workmanship, show, in the highest perfection, the so-called Louis-Seize Style.

(*See* Plate No. **57.**)

21. The companion **Candlestick** to No. **20.**

(*See* Plate No. **57.**)

22. Clasp Knife of silver-gilt and white mother-of-pearl incrusted with gold and stained mother-of-pearl.

French. Second Half of XVIII Century.

23. Pen Knife of white mother-of-pearl, incrusted with gold and stained mother-of-pearl.

French. Late XVIII Century.

24. Shagreen Case for a jewel, or order, with a crown surmounting a monogram composed of "M" and "C" punctuated in gold.

French. XVIII Century.

25. Oblong Patch Box of gold, decorated with a plaited design in relief, heightened with white enamel.

French. Late XVIII Century.

26. Pencil Case of dark tortoise-shell, set in gold.

French (?). XIX Century.

27. Gilt Chamberlain's Key, with the cypher of King William III and Queen Mary, surmounted by the Royal Crown of England.

English. End of XVII Century.

28. Ivory Piqué Necklace.

A present from Marie-Antoinette, Queen of France, to her intimate friend the Princesse de Lamballe.

The royal fleur-de-lys is wrought in gold *piqué* work upon each of the ivory beads.

French. Style and Period of Louis Seize.

29. Stick Handle of gold, decorated with arabesques.

On the top the Royal Crown, with the monogram of King Charles II of England.

English. Second Half of XVII Century.

30 & 31. Two Dessert Knives of silver-gilt, decorated with translucent enamels on a dark blue ground.

French. Late XVIII Century.

32. Corkscrew of silver-gilt, with *rocaille* pattern.

French. XVIII Century.

33, 34, 35, 36. Four Medals, with obverse of gold and reverse of silver.

They show, respectively, profile portraits of :—
33, Marie-Louise, Empress of the French ;
34, Caroline Murat, Queen of Naples (sister of Napoleon I) ;
35, Queen Hortense (Hortense Beauharnais, daughter of the Empress Joséphine) ; and
36, Princess Pauline Borghese (sister of Napoleon I).
These medals were struck on the occasion of a state visit to the *Hôtel des Monnaies* (Mint) in 1813.
French. Style and Period of the First Empire.

37, 38, 39. Knife (37), Fork (38), and Spoon (39) of gold.

The handles, of blood-stone, are incrusted with gold, in designs of the Louis-Quatorze Style.
There is a tradition (which the style does not support) that this set belonged to Cardinal Mazarin.
French. Second Half of XVII Century.

40, 41, 42. Knife (40), Fork (41), and Spoon (42) of silver-gilt (*vermeil*).

The handles, of pale tortoise-shell (*écaille blonde*) are incrusted with gold. Style of the *Régence.*
French. First Half of XVIII Century.

43. Opera Glass of silver-gilt and dark-blue enamel, with borders of white and blue enamel on gold.

English. XIX Century.

44. Inkstand of green lacquer, partly gilt, and bronze, cast, chased, and gilt.

At the two extremities are figures of Infant Tritons in gilt bronze.
This Inkstand is *en suite* with the Table, No. **15,** on which it rests ; it may therefore be assumed that it is likewise by J. Dubois.
French. Made in the last years of the reign of Louis Quinze, in the so-called Louis-Seize Style.

45. Miniature Casket of gold filigree.

Genoese (?). XIX Century.

46, 47, 48. Knife (46), Fork (47), and Spoon (48) of silver-gilt (*vermeil*).

The handles, of pale tortoise-shell (*écaille blonde*) are incrusted with gold in elaborate designs of the purest Louis-Quatorze Style.
French. End of XVII Century.

49, 50. Knife (49) and Spoon (50) of silver-gilt.

The handles are enamelled in colours with figures of Saints.
Italian. XVII Century.

51. Enamel Pendant, forming a triptych in three equal parts with "St. Hubert and the Stag," "St. George and the Dragon," and many other sacred and legendary subjects.

Spanish. XVII Century.

52. Time-Piece of gold, wrought, chased, and tinted in three colours, showing in the centre of the back a military trophy.

Signed: "*Inventé et executé par J^h Costa, Amateur d'Horlogerie à Marseille.*"

The figures of the hours are in Turkish, the watch having been intended as a present to the Sultan of Turkey.

52A. The **Outer Case** to No. **52,** made of tortoise-shell incrusted with gold.

French. End of XVIII Century.

53. Spoon of silver-gilt (*vermeil*) adorned with subjects from the chase and trophies in relief.

French. Second Half of XVII Century.

54. Coffee Cup of enamelled gold set with diamonds.

Turkish Work. XIX Century.

55. Candlestick entirely plated with gold of two tints, wrought and chased.

Style and Period of Louis Seize.

56. Box of Counters, alternately of dark tortoise-shell and white mother-of-pearl.

The Imperial Bee is inlaid one or more times upon each counter.
French. Period of First Empire.

57. Opera Glass of gold, chased and tinted in three colours.

English. Early XIX Century (?).

58. Single Spoon of silver-gilt (*vermeil*), with straight channelled handle.

It bears the arms of a Cardinal-Bishop.
French. First Half of XVIII Century.

59. Two-handled Pot-Pourri Vase and **Cover** of *bleu-du-roi* Sèvres porcelain, pierced round the edges and summit, and decorated with a punctuated pattern in gilding.

Date Letter for 1765.
French. Style and Period of Louis Quinze.

60. Inkstand of gilt bronze, framing plaques of apple-green Sèvres painted with flowers.

French. Style and Period of Louis Seize.

WALL CASE.

(In Corridor between Galleries XX. and XXI.)

SÈVRES PORCELAIN.

Top Shelf.

1. Two-handed Vase (one of a pair) of turquoise-blue Sèvres porcelain, enriched with gilding and decorated with painted cartels, of which the principal shows a Shepherd and Shepherdess in the Style of Boucher.

Style and Period of Louis Seize.

2. The companion **Vase** to No. **1.**

3. Vase and Cover (one of a pair) of turquoise-blue Sévres porcelain, enriched with pierced, raised, and gilt ornamentation, and painted with Amorini and Flowers.

Style and Period of Louis Seize.

4. The companion **Vase and Cover** to No. **3.**

5. Vase and Cover of turquoise-blue Sèvres porcelain, enriched with a raised and gilt decoration of laurel leaves, and decorated with painted cartels, of which the principal shows Cupid with Warlike Emblems.

Style and Period of Louis Seize.

Centre Shelf.

6. "Brûle-Parfums" Vase (one of a set of four) of turquoise-blue Sèvres porcelain, enriched with gilding, narrow bands of floral decoration, and classic medallions painted *en camaïeu* on a dark ground.

The gilding by Vincent and Le Guay; the flowers by Barre and Taillandier.

The gilt metal stand is of later date.

Part of a service executed in 1778 for the Empress Catherine II of Russia.

Other pieces belonging to the same service are, or were, in the Collection of Mr. Goode. (*See* Garnier: "*La Porcelaine Tendre de Sèvres.*") A plate which must have formed part of it is in the Victoria and Albert Museum.

Style and Period of Louis Seize.

7, 8, & 9. The companion **"Brûle-Parfums" Vases** to No. **6.**

(Nos. **8** and **9** are on the bottom shelf.)

See also, as belonging to the same set, Nos. **13** and **14** in this Wall Case.

10. Vase and Cover (one of a set of three. *See* Nos. **11** and **12**) of turquoise-blue porcelain, enriched with pearls of sapphire-blue and white, and gilt garlands of oak-leaves.

The cartels show respectively a Shepherd and Shepherdess, and Pastoral Trophies.

Style and Period of Louis Seize.

11. The companion **Vase and Cover** to No. **10.**

12. Vase and Cover (one of a set of three. *See* Nos. **10** and **11**) of turquoise-blue porcelain, enriched with pearls of sapphire-blue and white, and gilt garlands of oak-leaves.

The painted cartels show the Chastisement of a Child by a Schoolmaster, and Trophies formed respectively of Instruments of Chastisement and of Children's Toys.

Style and Period of Louis Seize.

BOTTOM SHELF.

13. Vase and Cover (one of a pair) of turquoise-blue Sèvres porcelain, enriched with gilding, floral ornamentation, and classic medallions painted *en camaïeu.*

The gilding by Vincent and Le Guay; the flowers by Barre and Taillandier.

The large crown of porcelain and gilt metal, constituting the cover, is of later date, as is also the gilt metal stand.

Part of a service executed in 1778 for the Empress Catherine II of Russia.

(*See*, as belonging to the same set, Nos. **6, 7, 8,** and **9.**)

14. The companion **Vase and Cover** to No. **13.**

15. Vase and Cover of turquoise-blue Sèvres porcelain, mounted upon a high stand of the same, with a framework of gilt metal.

Painted with a Rustic Subject and Groups of Flowers. The stand bears the mark of Genest.

The metal mounts are of later date than the vase.

Style of Louis Seize.

GALLERY XXI.

SCULPTURE, BRONZES, CLOCKS, SEVRES PORCELAIN, and FURNITURE.

1. Marble Group.

Cupid and Psyche.
By Augustin Cayot (or Caillot). (B. 1667. D. 1722.)
Signed : "Cayot 1706."
Cayot's *morceau de réception* at the Academy, "Dido killing herself," is in the Louvre. Two gilt bronze figures of Angels adoring, by this artist, were formerly on the High Altar of Notre-Dame de Paris, but have disappeared.
A terra-cotta version of this group, of equal dimensions, is in the museum of Aix in Provence (France).
The style of this "Cupid and Psyche" is curiously in advance of the date which it bears, some suggestion being given of the softness and charm of the full XVIII Century, and of the manner of Bourchardon in particular.
French School. Beginning of XVIII Century.
(*See* Plate No. **61.**)

2. Wall Barometer.

By Bourdon of Paris.
The mounts are of bronze, cast, chased, and gilt, with figures of Amorini in dark bronze.
(*See* the Wall Clock, No. **3,** which forms the pendant to this Barometer.)
French. Transition between the Louis-Quinze and Louis-Seize Styles.

3. Wall Clock (*Cartel à Applique*).

By Stollewerck of Paris.
The mounts are of bronze, cast, chased, and gilt, with figures of Amorini in dark bronze.
(*See* the Wall Barometer, No. **2,** which is the pendant to this Wall Clock.)
French. Transition between the Louis-Quinze and Louis-Seize Styles.

4. Two-handled Flower Vase of *bleu-du-roi* Sèvres porcelain, (one of a pair), enriched with floral designs in gilding, and divided into upright panels of white, upon which are painted hanging garlands of flowers.

The paintings by Le Bel jeune ; the gilding by Le Guay.
Date Letter for 1772.
Made in the last years of Louis Quinze, in the so-called Louis-Seize Style.

Marble group of Cupid and Psyche, by AUGUSTIN CAYOT.

H. = 33·5 in. 85·0 cm.

Plate 61. Page 256.

5. The companion **Flower Vase** to No. **4.**

6. Marble Statuette.

Nymph and Cupid.
French School. Late XVIII Century.

7. Marble Statuette.

Bacchante offering grapes to the Infant Bacchus.
French School. Late XVIII Century.

8. Vase and Cover of *bleu-du-roi* Sèvres porcelain, covered with punctuated circles of gold.

The chief elements of the decoration are garlands of roses, in high relief, and of lilies, in somewhat lower relief—both completely gilt. From these hang two small medallions painted with bouquets of flowers in their natural colours.
The gilding probably by Le Guay.
Style and Period of Louis Seize.

9. Cabinet of ebony, with marqueterie of tortoise-shell on metal and mounts of bronze, cast, chased, and gilt.

The central relief shows Paris carrying off Helen.
In the style of the Boulle Atelier with some modifications; but a skilful imitation, made in the Period of Louis Seize.
(*See* the companion Cabinet, No. **23.**)
From the Koucheleff Bezborodko Collection.

10. Large Mirror over mantelpiece.

In a frame-work, elaborately carved and gilt, the surface of the central panel of glass being partly covered with scroll-work, valances (*lambrequins*), and festoons of flowers, with figures of Sirens; the whole carried out in carved and gilt wood.
Italian. In a Style influenced by and closely approximating to the Louis-Quatorze.

11. Candelabrum of gilt bronze, cast and chased.

A draped Nymph, modelled in dark bronze, embraces with one arm a candelabrum of six lights, in gilt bronze, the foot of which is shaped as a tripod supported by winged Sphinxes. The supporting base is of green marble, enriched with a cameo-like relief and floral adornments of gilt bronze.
French. Style and Period of Louis Seize.

12. The companion **Candelabrum** to No. **11.**

13. Vase and Cover of *bleu-du-roi* Sèvres porcelain, (one of a pair), decorated with four cartels modelled in relief, and fastened round the body of the vase with simulated hinges. Upon these are painted classic medallions *en camaïeu*, alternating with bouquets of flowers. This type is known as *Vase à camées.*

Date Letter for 1771.
Made in the last years of Louis Quinze, in the so-called Louis-Seize Style.

14. Companion **Vase and Cover** to No. **13.**

15. Musical Clock with fourteen bells.

By Daillé "*Horloger de M^me^ la Dauphine*" (Probably Marie-Thérèse-Antoinette d'Espagne, first wife of the Dauphin, son of Louis XV.)

The case of bronze, cast, chased, and gilt, is decorated in the manner of Duplessis, with statuettes, flowers, foliage, and pierced work of *rocaille* design.

Earlier Style of Louis Quinze. Middle of XVIII Century.

(*See* Plate No. **62.**)

16. Mantelpiece of red marble, covered with volutes, scroll-work, and flowers, in a style adapted from the late Louis-Quatorze and the *Régence.*

English. XIX Century.

17. Screen of wood, carved and gilt, framing a panel of Gobelins tapestry.

The tapestry is in the Style and of the Period of Louis Quatorze.
The frame-work is in the Style of Louis Seize.

18. Vase and Cover of *bleu-du-roi* Sèvres porcelain.

Both the cover and the body of the vase show a series of pierced openings, indicating that it has been intended for a pot-pourri or *brûle-parfums* vessel.

It is enriched with festoons and wreaths of flowers in gilding, and decorated with two cartels, one by Vieillard, showing Children at Play, the other a Bouquet of Flowers.

No Date Letter. About 1760.
Style and Period of Louis Quinze.
The mounts of gilt bronze are in the Louis-Seize Style.

19. The companion **Vase and Cover** to No. **18.**

20. Marble statuette. Venus chastising Cupid.

By Étienne-Maurice Falconet. (B. 1716. D. 1791.)
French School. Second Half of XVIII Century.
(*See* Plate No. **63.**)

21. Marble statuette. Venus with the infant Cupid.

By Étienne-Maurice Falconet. (B. 1716. D. 1791.)
French School. Second Half of XVIII Century.
(*See* Plate No. **63.**)

22. Two-handled Ovoid Vase and Cover of *bleu-du-roi* Sèvres porcelain, enriched with palm-branches and garlands of flowers in flat gilding, and decorated with two painted cartels, of which the one shows a Pastoral, the other a conventional Landscape.

The gilding by Le Guay.
No Date Letter.
Transition between the Louis-Quinze and Louis-Seize Styles.

Musical Clock, by DAILLÉ. Earlier Style of Louis Quinze.

Plate 62. Page 258.

Marble Statuettes : (a) Venus with the infant Cupid.
(b) Venus chastising Cupid.
By Étienne Falconet.

Plate 63. Page 258.

23. Cabinet of ebony, with marqueterie of metal on tortoise-shell, and mounts of bronze, cast, chased, and gilt.

The central relief shows Ajax Oïleus carrying off Cassandra.

In the Style of the Boulle Atelier ; but a skilful imitation, made in the Period of Louis Seize.

(*See* the companion Cabinet, No. **9.**)

From the Koucheleff Bezborodko Collection.

24. Mirror of Boulle work.

The frame-work is of ebony, with a decoration in marqueterie of metal on tortoise-shell, and mounts of bronze, cast, chased, and gilt.

By André-Charles Boulle, or from his atelier, and an exceptionally fine and perfect example of his work. The fanciful marqueterie designs are in the manner of Bérain, and no doubt invented by him.

French. Late Style and Period of Louis Quatorze.

25. Bronze Statuette.

An Executioner—from a bronze group representing the Flagellation. The complete group, with the two executioners (Nos. **25** and **26**) and the central figure of Christ bound (not in this museum), is to be met with in several collections.

Italian. XVII Century.

26. The companion **Statuette** to No. **25.**

27. Bronze Group, given (according to the inscription) by the French Academy as the prize for a poem commemorating: "The Faith, the Piety, and the Magnificence of the King (Louis XIV) in the reconstruction of the High Altar, and the decoration of the Choir, of Notre-Dame de Paris."

The figures hold three medallions of gilt bronze ; one of Louis XIII, showing on the reverse the subject known as "*Le voeu de Louis XIII*" ; two of Louis XIV, of which the larger shows on the reverse the reconstructed altar of Notre-Dame.

Date about 1714.

French. Latest Style and Period of Louis Quatorze.

28. Cabinet of ebony, with marqueterie of metal on tortoise-shell.

By André-Charles Boulle, or from his atelier.

The fanciful decoration of the front, probably designed by Bérain himself, or under his immediate influence, belongs to the last years of the XVII or the first years of the XVIII Century.

French. Late Style and Period of Louis Quatorze.

29. Monumental Clock of the *Régulateur* type, combined with a barometer.

By Ferdinand Berthoud of Paris.

The case is of ebony, with mounts of bronze, cast, chased, and gilt.

Around the dial, forming an outer circle, is twisted a serpent with head and tail meeting—an emblem of eternity. On the summit is a vase of gilt bronze, crowned with an hour-glass.

Made in the last years of the reign of Louis Quinze, in the so-called Louis-Seize Style.

Bought from a *charcutier* in Paris, some 35 years ago. It is said to have been taken from the Tuileries, in 1793, and to have been

white-washed in order to hide its value. It was ultimately restored, and with a commode, (also in Wallace Collection, but not yet been identified), was sold to the then Marquis of Hertford, through M. Vidaleng of Paris, for 100,000 francs.

30. Sofa (*Canapé*) of wood, carved and gilt, covered with Beauvais tapestry designed by François Casanova.

French. Middle of XVIII Century.

31—38. Arm-chairs of wood, carved and gilt, covered with Beauvais tapestry designed by François Casanova.

French. Middle of XVIII Century.

39. Equestrian Statue of Louis Quatorze in quasi-classic military costume. It closely resembles the statue executed by François Girardon (1628–1715) for the Place Vendôme in Paris, and destroyed during the Revolution, but of which a bronze model (or, perhaps. reduction) is now in the Louvre (Salle Puget). The original model is stated to be that which is in the Musée Carnavalet at Paris. In the Hermitage at St. Petersburg is another variant, on a reduced scale, of this famous statue.

On the cartouche of gilt bronze in the centre of the pedestal is the inscription : "*Louis XIIII Roy de france et de Navarre* (*sic*)."

French. Style and Period of Louis Quatorze.

40. Table of ebony, decorated with marqueterie of metal on tortoise-shell. The mounts and ornaments are of bronze, cast, chased, and gilt.

The subjects of the decoration are scenes of the chase, fancifully conceived after the fashion in vogue during the first years of the XVIII Century.

In the manner of the Boulle Atelier, with certain significant modifications—especially in the supports, in the ornamentation of the locks, &c.—which go to prove that this piece, though it is in the latest Louis-Quatorze or *Régence* Style, must have been made during the latter half of the XVIII Century. The chief plaque of marqueterie, with Hunting Scenes, (forming the top of the table) is probably of the earlier time. (*See* the casket No. **13** in Gallery XVIII.)

41. Marriage Casket (*Coffret de Mariage*), of ebony, on its base of the same material.

The decoration of both is in marqueterie of metal on tortoise-shell, in the Style of the Boulle Atelier.

The mounts are of bronze, cast, chased, and gilt. The vase at the foot may be a later addition.

Apparently made for the marriage of a Prince of the House of France.

French. Late Style and Period of Louis Quatorze. Beginning of the XVIII Century.

42. The companion **Marriage Casket** to No. **41.**

43. Vase and Cover of *bleu-du-roi* Sèvres porcelain, ornamented with flutings and gilt garlands in relief, and mounted in gilt bronze.

Made in the last years of Louis Quinze, in the so-called Louis-Seize Style.

Console of boulle in the Louis Quatorze Style.

Plate 64. Page 261.

44. Console of ebony, decorated throughout with marqueterie of metal on tortoise-shell.

The fanciful arabesque decoration of the top plaque, consisting of a *Singerie* (or monkeys at play) is in the manner of Bérain.

The mounts include lions' heads, the mask of a faun, and ornaments of bronze, cast, chased, and gilt—all of exceptional beauty, both as regards boldness of relief, general completeness of modelling, and finish.

The top plaque may possibly be of the Louis-Quatorze period, but the rest, though entirely in the style of the Boulle atelier, is of later date, and made by a skilful imitator working in the Louis-Seize period.

French. Second Half of XVIII Century.

(*See* Plate No. **64.**)

GALLERY XXII.

BRONZES, FURNITURE, and SÈVRES PORCELAIN.

1—4. Set of four Wall Lights (*Bras de Lumière*) of three lights each, in bronze, cast, elaborately chased, and gilt. These spring from sections of vases, to which they are attached by small lions' heads, the sconces at the extremities being supported by eagles' heads taken from the Imperial arms of Austria, which so often appear in the works made for Queen Marie - Antoinette. A garland of fruit and flowers, hanging free, connects the two outer lights with each other. Beneath the base of the vase is attached a head of Pan, from which, between wreaths of ivy, hang cymbals and pan's pipes.

The style of the design and execution is that generally connected with the name of Gouthière. These Wall Lights have, however, been ascribed by the late M. Molinier, to another artist of the same period, Forestier.

French. Style and Period of Louis Seize.

5 & 6. Pair of Wall Lights (*Bras de Lumière*) of five lights each, in gilt bronze, cast and chased.

The form is that of the section of an elongated vase hung from the wall by a bow of metal ribbon. To this the five lights are attached by idealised female heads with crowns of feathers, these last being bound together by garlands of flowers. From the base of the vase hangs a garland of oak leaves and acorns.

French. Style and Period of Louis Seize.

7. Bronze Group.

Nessus carrying off Deïanira.
Atelier of Giovanni da Bologna.
Italian. End of XVI or beginning of XVII Century.

8. Vase and Pedestal of white marble, with supporting figures of Satyrs, festoons of flowers, and mounts of gilt bronze.

French. Style of Louis Seize, but of more recent date.

9. Bronze Group.

Hercules carrying off the Erymanthian Boar.
By Giovanni da Bologna. (B. 1524. D. 1608.)
Italian. End of XVI Century.

10. Commode and Étagère of mahogany, with mounts of bronze, cast, chased, and gilt.
Probably by Martin Carlin.
French. Late Style and Period of Louis Seize.

11. Bottle-shaped Vase and Cover of *bleu-du-roi* Sèvres porcelain, of the *œil-de-perdrix* type, draped with a white scarf upon which is a pattern in gilding ("*Vase drapé*").

(One of a set of three.)
No Date Letter.
Made in the later years of Louis Quinze, in the so-called Louis-Seize Style.

12 & 13. The smaller companion **Vases** to No. **11.**

14. Small Bureau of the *Bonheur-du-jour* type, in marqueterie of various natural and stained woods, with mounts and ornaments of bronze, cast, chased, and gilt.

The simulated bindings of books in their shelves, which together form a curtain to the front, constitute a form of decoration not unusual at this period.
Ascribed to Montigny or Levasseur.
French. Style and Period of Louis Seize.

15. Vase and Cover of *bleu-du-roi* Sèvres porcelain, decorated with zigzags in blue and gold, and festoons of oak-leaves in white touched with gold.

Of the two painted cartels, one presents a Peep-show, the other a Pastoral Trophy.
French. Made in the later years of Louis Quinze, in the so-called Louis-Seize Style.

16. Upright Bureau and Cabinet, in marqueterie of various natural and stained woods, with mounts of gilt bronze.

The central panel, of marqueterie, shows a Trophy of Cupid's Emblems, with two doves pecking. The side panels show Classic Vases on pedestals.
French. Late Style and Period of Louis Seize.

17. Candelabrum of three lights, in dark and gilt bronze, formed by the statuette of a Bacchante holding a wine-cup and raising aloft a thyrsus twined with stems of vine.

From the design of Claude-Michel Clodion. (B. 1738. D. 1814.)
French. Style and Period of Louis Seize.

18. Candelabrum of three lights, in dark and gilt bronze, formed by the statuette of a Bacchante holding a bunch of grapes and raising aloft a thyrsus twined with stems of vine.

From the design of Claude-Michel Clodion. (B. 1738. D. 1814.)
French. Style and Period of Louis Seize.

19. Large Urn-shaped Vase and Cover of *bleu-du-roi* Sèvres porcelain, decorated with garlands of laurel leaves in flat gilding, and with festoons, in relief, of roses and other flowers, completely gilt; these last being fastened to draped female heads crowned with flowers, and made to support small medallions painted with bouquets.

Made in the last years of Louis Quinze, in the so-called Louis-Seize Style.

20. The companion **Vase and Cover** to No. **19.**

21. Clock.

By Ferdinand Berthoud of Paris.

The case is of gilt bronze, with a reclining figure in dark bronze, representing Clio, the Muse of History. The modelling of this figure has been attributed to Boizot.

French. Made in the last years of Louis Quinze, in the so-called Louis-Seize Style.

22. Upright Bureau of tulip wood, surmounted by a clock, of gilt bronze, by Julien Le Roy, at the summit of which are Cupids of dark bronze. It is flanked by curved flambeaux of two lights each, springing from foliated scroll-work. The clock and flambeaux, as well as the volutes at the sides, still recall the style of Duplessis, though the piece as a whole is later. These portions being markedly earlier in style and period, it is probable that they did not originally belong to the bureau, but were in some way adapted to it.

The mounts of gilt bronze frame a complete decoration consisting of plaques of apple-green Sèvres porcelain painted with flowers on a white ground.

Made (subject to the above-stated qualification) in the last years of the reign of Louis Quinze, in the so-called Louis-Seize Style.

23. Tall Urn-shaped Vase and Cover of *bleu-du-roi* Sèvres porcelain, decorated with garlands of oak and laurel leaves in flat gilding, and with festoons of leaves and berries in high relief.

Of the two painted cartels, one, probably by Dodin, shows a Youth and Maiden Fishing, the other a group of Flowers and Fruit.

The gilding by Le Guay.

No Date Letter.

Made in the later years of Louis Quinze, in the so-called Louis-Seize Style.

24. Small Oval Bureau, of exceptional type, in marqueterie of various woods, with mounts and a floral decoration of bronze, cast, chased, and gilt. This is believed to be the only existing bureau of the period with an oval upper part of this peculiar type.

By Riesener and Gouthière.

The principal panels of marqueterie show Trophies relating to Music, War, Wine, Comedy, &c.

French. Style and Period of Louis Seize.

(*See* Plate No. **65.**)

25. Sofa (*Canapé*) of carved wood, gilt on a foundation of white. It is covered with Beauvais tapestry, the design of which is composed of Festooned Draperies, Trophies, and Bouquets of Flowers.

The framework, of wood, shows unusually sharp and delicate carvings of roses and other flowers.

En suite with the Armchairs Nos. **26** to **33,** and with the Causeuses Nos. **34** and **35.**

French. Style and Period of Louis Seize.

Circular Bureau with mounts of gilt bronze, by RIESENER and GOUTHIÈRE.

Plate 65. Page 264.

26—33. Eight Armchairs of carved wood, gilt on a foundation of white; covered with Beauvais tapestry, the design of which is composed of Festooned Draperies, Trophies, and Bouquets of Flowers.

The Trophy and the Floral Design are varied in each instance.

The framework, of wood, shows unusually sharp and delicate carvings of roses and other flowers.

En suite with the Sofa, No. **25**, and with the two Causeuses, Nos. **34** and **35**.

French. Style and Period of Louis Seize.

34. Causeuse of carved wood, gilt on a foundation of white, covered with Beauvais tapestry, the design of which is composed of Festooned Draperies, a Basket of Fruit and Flowers, Garlands, and Bouquets.

The framework, of wood, shows unusually sharp and delicate carvings of roses and other flowers.

En suite with the Sofa No. **25**, and with the Armchairs Nos. **26** to **33**.

French. Style and Period of Louis Seize.

35. The companion **Causeuse** to No. **34**.

CASE A.

TOILET SERVICE of SÈVRES PORCELAIN.

36—47. Toilet Service of apple-green and white Sèvres porcelain, which is believed to have been used by Louis Seize, but is of the period of Louis Quinze.

The two bowls with handles (**36** and **37**), marked with the letter for the year 1759, are decorated by Binet.

The central bowl and cover (**38**), and the tray (**39**), marked with the letter for 1760, are decorated by Tandart.

The six boxes (**40** to **45**), marked with the letter for 1762, are decorated by M^me^ Binet.

The top, handles, and outer edges of the bowl, cover, and tray, Nos. **38** and **39**; the tops of the boxes, Nos. **40** to **45**; the body and handles of the two bowls with one handle, Nos. **36** and **37**, are decorated with flowers or, as the case may be, with foliage, in relief, painted in the natural colours. This style and technique belong only to the earlier period of manufacture initiated at Vincennes, and afterwards, for a few years only, continued at Sèvres.

The scheme of decoration comprises, as a principal feature, Bouquets of Flowers painted on a white ground.

Style and Period of Louis Quinze.

CASE B.

SÈVRES PORCELAIN.

48. Tea Pot of blue *œil-de-perdrix* Sèvres porcelain, decorated with two cartels, painted in colours, showing respectively a Royal and a Military Trophy.

Belonging to a *Solitaire*, of which the Sugar Basin, No. **49,** and the Cup and Saucer, No. **50,** also formed part.
Date Letter for 1774.
The painted decoration by Chevalier (?) ; the gilding by Chauveau père.
Style and Period of Louis Seize.

49. Sugar Basin of blue *œil-de-perdrix* Sèvres porcelain, decorated with four cartels, painted respectively with a Pastoral Trophy, with one of Musical Instruments, one of Love Emblems, and a War Trophy.

En suite with the Tea Pot, No. **48,** and the Cup and Saucer, No. **50.**
Date Letter for 1774.
The painted decoration by Chevalier (?) ; the gilding by Chauveau père.
Style and Period of Louis Seize.

50. Cup and Saucer of blue *œil-de-perdrix* Sèvres porcelain, decorated each with two cartels, painted respectively with Trophies of Musical Instruments and Pastoral Emblems.

En suite with the Tea Pot, No. **48,** and the Sugar Basin, No. **49.**
No Date Letter. Probably made in 1774.
The painted decoration by Chevalier (?) ; the gilding by Chauveau père.
Style and Period of Louis Seize.

51. Casket, (*Coffret*), of turquoise-blue Sèvres porcelain, enriched with floral designs in gilding and painted with coloured flowers on a white ground.

No Date Letter. Before 1760.
The silver-gilt *rocaille* mounts, elaborately chased, are of the same period as the porcelain.
Earlier Style and Period of Louis Quinze.

52. Tea Pot of blue *œil-de-perdrix* Sèvres porcelain, enriched with festoons of oak-leaves and acorns in gilding, from which hang Medallions, with Profile Heads, painted *en camaïeu gris* on a reddish brown ground.

The decoration comprises also wreaths of green leaves tied with pink ribbons.
The medallions painted by Fontaine.
Date Letter for 1768.
Made in the last years of Louis Quinze, in the so-called Louis-Seize Style.

Vase of white marble, by CLODION.
H. = 29·6 in. 75·2 cm.

Plate 66. Page 267.

53. Cup and Saucer of green *œil-de-perdrix* Sèvres porcelain, enriched with festoons of oak-leaves and acorns in gilding, tied with painted bows of pink. From these festoons hang Medallions showing Profile Heads, painted *en camaïeu gris* on a reddish brown ground.

Date Letter for 1768.
The painted decoration by "V" (Vavasseur ?).
Made in the last years of Louis Quinze, in the so-called Louis-Seize Style.

54. Cup and Saucer of blue *œil-de-perdrix* Sèvres porcelain enriched with festoons of oak-leaves and acorns in gilding, which enclose Medallions and Cartels. These show, respectively, Profile Heads and Trophies, painted *en camaïeu gris* on a white ground.

The painted decoration comprises also wreaths of green leaves tied wth pink ribbons.
The medallions and cartels by Fontaine.
Date Letter for 1768.
French. Made in the last years of Louis Quinze, in the so-called Louis-Seize Style.

---

55. White Marble Vase of a shape freely adapted from the classic ; the body is completely enveloped by a circular frieze-like bas-relief, showing Amorini at Play.

Signed : *Clodion.*
By Claude-Michel Clodion. (B. 1738. D. 1814.)
French School. Late XVIII Century.
(*See* Plate No. **66.**)

INDEX.

NOTE.—The Roman numerals refer to the number of the GALLERY, the Arabic figures to the number of the OBJECT.

Abondio, Antonio (1538–1591), (of Milan).
III.—399, 493.

Abraham.
III.—204.

Adam and Eve.
III.—193, 194.

Adolphe de Bourgogne.
III.—322.

Adrian VI, Pope.
III.—346.

Agata, Francesco da Sant' (of Padua).
X.—35.
XI.—36.

Alexander the Great.
III.—80.
X.—1.
XI.—261.

Alexiewna, Consort of the Tsar Alexander I.
XI.—251.

Alfonso II of Ferrara, Arms of.
III.—105, 192.

Aloncle.
XII.—116, 121, 175.
XVIII.—146, 156, 168.

Altoviti, Leonora.
III.—328.

Anguier, Michel-André (1614–1686).
V.—1, 3.

Anne de Bretagne.
III.—311.

Anne, (Queen of England).
III.—384.

Apollo and Daphne.
III.—208.

Apollo and Diana.
III.—101.

Apollo and Pan.
III.—95, 430.

Apollo at the Castalian Fount.
III.—268.

Apollo keeping the flocks of Admetus.
III.—143.

Aragon, Arms of.
III.—61, 69, 285.

Argyll, Archibald, First Duke of.
XI.—129.

Arlaud, B.
XI.—248.

Asselin.
I.—41.
XII.—132.
XVII.—36.

Aubry, Louis-François.
XI.—230, 236.

Aubusson Tapestry.
IX.—18.
X.—23–25.

August, Prince of Prussia.
XI.—253.

Augustin, J. B.
XI.—203, 204, 217, 233, 249 293, 299, 311, 314.

Augustus, Antoninus Pius.
III.—348.

Aussin.
XII.—86.

Bacchus.
III.—157.
IV.—11.

Baillet, Renée (Dame de Cloux).
XI.—107.

Barre.
Wall Case in Corridor between G. XX.-XXI.—6-9, 13, 14.

Bayle, Pierre.
III.—387.

Beauharnais, Eugène de.
XI.—238.

Beaujeu, Anne de.
XII.—68.

Beaulieu, Veuve Georges, (of Paris).
XVIII.—62, 100.

Beauvais Tapestry.
I.—24, 25, 26, 27-30, 31.
II.—29, 30, 31-36, 37, 38, 39.
IX.—18.
X.—23, 24, 25.
XI.—24-29.
XXII.—25, 26-33, 34, 35.

Beham, Hans Sebald (1500-1550).
III.—509.
X.—61.

Beit, Alfred.
I.—2.

Benedict XIV, Pope.
III.—474, 485.

Bérain, Jean.
IX.—30.
XVI.—40, 47, 54.
XXI.—28.

Bernardi, Giovanni.
III.—351.

Berny fils.
XI.—302.

Berry, Caroline, Duchesse de.
XI.—76, 272.

Berthoud, Ferdinand (of Paris).
I.—17.
XXI.—29.
XXII.—21.

Bertinet.
III.—394.

Bertoldo di Giovanni.
III.—302.

Bertrand.
XII.—118, 157.
XV.—32.

Béthune, Maximilien de, Baron Sully.
II.—21.

Bezborodko, Collection of the Count Koucheleff.
XIII.—4, 5.
XVIII.—12.
XXI.—9, 23.

Bilfeldt.
XI.—239.

Binet.
XVIII.—169, 170.
XXII.—36, 37.

Binet, Mme.
XXII.—40-45.

Blake, Admiral.
XI.—122.

Blarenberghe, Henri-Joseph (1741-1826).
XVIII.—68, 78.

Blarenberghe, Louis-Nicolas Van (1716-1794).
XI.—162.
XVIII.—68, 82, 85.

Blessington, Countess of.
XI.—301.

Blondel, David.
III.—388.

Boëthius, "De Consolatione" of.
X.—60, 63.

Boizot (1743-1809).
I.—13, 14.
XVI.—10.
XVIII.—1, 2, 3, 27, 28.
XIX.—20, 22.
XX.—5.
XXII.—21.

Boldù, Giovanni.
III.—348.

Bologna, Giovanni da (1524–1608).
III.—579.
IX.—11, 12, 26.
X.—15. 19, 39.
XI.—15, 33.
Grand Staircase.—32, 33, 34.
XII.—37.
XIV.—3.
XVI.—9, 30, 38.
XIX.—9.
XXII.—7, 7.

Bologna, Niccolò da.
X.—70–72.

Bonaparte, Caroline (Queen of Naples).
XI.—214, 220.

Bonaparte, Jérôme (King of Westphalia).
XI.—203, 218.

Bonaparte, Madame Maria Letizia Ramolino.
XI.—192.

Bonaparte, Pauline, Princess Borghese.
XI.—230.
XX.—36.

Bone, Henry, R.A. (1755–1834).
I.—1, 2, 3, 4.
XI.—109, 125, 285.

Bone, Henry Pierce (1779–1855).
XI.—103.

Bonier de la Mosson, Anne-Josèphe, Duchesse de Chaulnes.
XI.—102.

Borghese, Princess Pauline. (*See* Bonaparte, Pauline.)

Borromeo, S. Carlo, Cardinal Archbishop of Milan.
III.—473.

Bouchardy.
XI.—278, 301.

Boucher, François.
XI.—79. 89, 138, 146, 322, 323, 330, 336, 339, 346, 347, 348, 349, 353, 356, 360, 364.

Boulanger.
XV.—33.
XVII.—21, 22.

Boulle, André-Charles (1642–1732).
II.—19, 41.
IX.—4, 27, 30.
X.—30.
XII.—6, 29, 30.
XVI.—43, 44, 49, 51, 53, 60, 61, 65.
XVII.—1.
XXI.—28, 44.

Bourbon, Louis de, "*Le Grand Condé.*"
V.—24.

Bourbon, Pierre de.
XII.—68.

Bourdin, L.
XI.—129.

Bourdon (of Paris).
XXI.—2.

Bourgogne, Duchesse de.
XVIII.—115.

Brandenburg, Marquis of. Joachim Ernest.
III.—462.

Braynoux, D.
XI.—100, 133.

Briot, François.
III.—227, 237, 238, 543.

Briot, N.
III.—397.

Brun, Charles le.
IV.—5.

Brutus.
III.—162, 163.

Burckhardts (of Bâle), Arms of the.
III.—542.

Burgundy, Arms of the Dukes of.
III.—69.

Buteux, Théodore.
XII.—122, 127
XV.—28.
XVIII.—152.

Butterfield (of Paris).
III.—512, 533.

Caffieri, Jacques (1678–1755).
I.—37.
II.—13, 15, 47.
XII.—45.
XVI.—58.

Caffieri, Jean-Jacques (1723–1792).

Caffieri, Philippe (1714–1774).
XIX.—27, 28.

Cail, Madame.
XI.—194.

Caillot, *see* **Cayot.**

Callet.
XI.—354.

Candida, Giovanni.
III.—324, 337, 338.

Camargo, Mademoiselle.
XI.—158.

Caradosso.
XI.—60.

Cardin.
XII.—155.
XV.—23.
XVII.—6.

Carl (I.) Grundheer von Altenthann (Nuremberg).
III.—449.

Carlin, Martin.
XVIII.—36.
XIX.—3, 4, 6, 8.
XXII.—10.

Caroline, Consort of George II.
XI.—3.

Caroline (Queen of Naples).
XX.—34.

Carrafa, Andrea, Count of San Severino.
III.—340.

Carrand Collection.
V.—8.

Carucci, Jacopo, da Pontormo.
III.—471.

Casanova, François.
XXI.—30, 31–38.

Castaldo, Giovanni Battista.
III.—367.

Castellani Collection.
III.—113, 156.

Castile, Arms of.
III.—67, 285, 347, 495.
V.—16.

Catherine II. (Empress of Russia).
XI.—130, 198.
Wall Case in Corridor between G. XX.-XXI.—6–9, 13, 14.

Caton.
XV.—13, 14, 18.

Catrice.
XII.—135.
XV.—36.

Cayot, Augustin (1667-1722).
XXI.—1.

Cellini, Benvenuto.
XII.—65.

Cennini, Bernardo (of Florence).
IV.—23.

Cennini, Domenico (1452-1504).
III.—332.

Chabry.
XV.—3.
XVII.—29.

Chadwick, James.
XII.—200.

Chamberlain, Tankerville.
I.—4.

Charlemagne.
XII.—68.

Charles I. (King of England).
III.—354, 397.
IV.—16.
XI.—2.

Charles II. (King of England).
IV.—104.
XI.—80, 82.
XX.—29.

Charles V. (King of Spain).
III.—326, 374.

Charles VIII. (King of France).
III.—341.

Charles IX. (King of France).
III.—365.
VI.—16.

Charles X. (King of France).
XI.—271.

Charles the Bold, Duke of Burgundy.
III.—338.

Charlier, Jacques.
XI.—132, 138, 146, 191, 195, 323, 331, 336, 339, 347, 348, 354, 356–361, 364.

Chasselat, Pierre.
XI.—344.

Chauveau père.
XV.—15. 16, 33.
XVII.—5. 32.
XXII.—48–50.

Chevalier.
XXII.—48–50.

Christ and the Money Changers.
III.—161.

Churchill, John, First Duke of Marlborough.
XI.—120.

Cleopatra, Death of.
III.—243.

Cleopatra with the Asp.
III.—116.

Clinchetet. *See* **Klingstedt.**
XI.—332.

Clodion, Claude-Michel (1738–1814).
IX.—9, 10, 34, 35.
XIII.—1.
XXII.—17, 18, 55.

Clot, Januae Johannes.
III.—377.

Clouet, François.
XI.—104, 107.

Cloux, Dame de (Renée Baillet).
XI.—107.

Cockburn, Lady.
I.—2.

Collen, H.
XI.—369.

Conway, Edward, Second Viscount.
XI.—123.

Conyngham, Marchioness of.
XI.—304.

Cook, John (of London).
XII.—99.

Cooper, Samuel (1609–1672).
XI.—80, 81, 126.

Cordier.
Grand Staircase.—10.

Cornaille.
XII.—142.

Corneo, Julie (of Milan).
XI.—229.

Costa, J. (of Marseille).
XX.—52.

Cosway, Richard.
XI.—152, 153, 173, 175, 306.

Coteau.
XI.—78.

Couchon (of Paris).
IX.—25.

Cournerie, L.
XI.—85, 200.

Court, Jean.
III.—253.

Courtois, Jean.
III.—259, 263, 267.

Courtois, Martial.
III.—268.

Coustou, Guillaume, the elder (1678–1746).
XVI.—26, 28.

Couturier.
XII.—185.

Coventry, Thomas, Lord.
XI.—106.

Coysevox, Charles-Antoine (1640–1720).
IV.—5, 9.
V.—2, 24, 25.
XVI.—22.

Cozette.
Grand Staircase.—22, 23.

Crainer, Ludovicus.
III.—465.

Cranach, Lucas.
III.—455.

Cremona, Giovanni da.
XI.—71.

Cressent, Charles (1685–1768).
XII.—5.
XVI.—57.

Crofton, Miss.
XI.—173.

Croker, Miss.
XI.—278.

Cromwell, Oliver.
XI.—81.

Cronier (of Paris).
XVIII.—35.

Crosse, Laurence.
XI.—116.

Crucifixion, The.
III.—266.

Curtius, Marcus, leaping into the Abyss.
III.—144.

Daillé.
XXI.—15.

D'Albert, Charles, Duc de Luynes.
III.—402.

Dante.
IV.—10.

D'Aragona, Alfonso V., King of Naples.
III.—342.

Dasson.
XVI.—68.

D'Aumont, Duc, Collection of the.
II.—5, 6.
XIX.—15.

Delafosse.
XVIII.—39.

De Lamballe, Princess.
XX.—28.

De Latour, A.
XI.—240.

De Lespinasse (of Paris).
Grand Staircase.—18.

Delunésy (of Paris).
XIX.—22.

Demidoff Collection.
XII.—50.
XVIII.—78, 115.

De Morny, Collection of the Duc.
XII.—123, 124, 125

Deroches, François.
III.—511.

De Rossi, P.
XI.—305.

De Staël, Madame.
XI.—292.

Devonshire, Georgiana Duchess of.
XI.—161, 176.

Diana.
III.—226.

Diana and Actæon.
III.—136.

Diana and Callisto.
III.—442.

Dido lamenting the departure of Aeneas.
III.—448.

Dives and Lazarus.
III.—291.

Dodin.
XII.—120, 136, 162.
XVII.—13, 24–26.
XVIII.—142, 163, 164.
XXII.—23.

Donatello.
VI.—1.
Corridor.—2, 3.
XI.—60.

Drouais, François-Hubert (1727–1775).
Grand Staircase.—22, 23.

Dubois, G. (of Paris).
XVIII.—23.

Dubois, J.
XVI.—67.
XIX.—16.
XX.—15, 17, 44.

Duboule, Jean-Baptiste.
XII.—77.

Ducq, E. V.
XI.—245.

Dugazon, Madame.
XI.—255.

Dumarest.
XII.—88.

Dumont, François.
XI.—140, 197, 244.

Dun (Flemish miniature painter).
XI.—141.

Duncannon, Lady.
XI.—176.

Du Petit (of Dunkerque).
XVIII.—77.

Duplessis.
XVI.—68.
XVIII.—4.

Dupré, Guillaume.
III.—392, 396, 401, 403, 404.

Durantino, Francesco.
III.—149.

Dürer, Albrecht.
III.—250, 374.

Duthé, or Du Thé, Mademoiselle.
XI.—148.

Elisabeth, Madame, sister of Louis XVI.
XI.—132.

Elizabeth (Queen of England).
XII.—201.

Elkington, Mason & Co.
XII.—201.

Enderlein, Caspar.
III.—238, 543.

Engleheart, George.
XI.—151.

Erasmus, Desiderius.
III.—334.

Eugénie, Empress of the French.
XI.—320.

Eugénie, Empress of the French, Collection of the.
XVIII.—64, 79, 80, 128.

Falconet, Étienne - Maurice (1716–1791).
Inner Hall.—3, 5, 13.
II.—14, 22, 23.
X.—4, 5.
XII.—46, 47.
XVIII.—25, 42.
XIX.—2, 10, 18.
XXI.—6, 7, 20, 21.

Falot.
I.—40.
XII.—134.
XV.—17.
XVIII.—159.

Farnese, Lucrezia.
III.—487.

Ferdinand (of Spain).
III.—418.

Feucheres.
XI.—5, 8.
XIX.—20.

Fiamingo, Giovanni.
III.—422.

Fiocchi.
XI.—313, 317.

Fiorentino, Adriano.
III.—376.

Fiorentino, Niccolò.
III.—314, 327, 328.

Fitzherbert, Mrs.
XI.—153.

Fitzpatrick, Lady Anne ("Sylvia").
I.—1.

Fitzpatrick, Lady Gertrude ("Collina").
I.—3.

Flatman, Thomas (1633–1688).
XI.—82.

Flötner, Peter.
XI.—74.

Fleury, Cardinal de.
XVIII.—108.

Florence, Museo Nazionale of.
V.—8.

Foix, Marguerite de.
III.—377.

Fontaine.
XVII.—5.
XXII.—52, 54.

Fontana, Flaminio.
III.—30.

Forestier.
XIX.—20.

Fortier, Alexandre.
II.—17.

Foster, Lady Elizabeth.
XI.—161.

Foulet.
XVIII.—30.

Fountaine Collection.
III.—223, 224.

Fouquet, Jean.
III.—247.

Fragonard, Jean-Honoré.
XI.—169, 170, 183.

Francis I. (Emperor of Austria).
XI.—216.

François I. (King of France).
III.—310, 324.

Franklin, Benjamin.
III.—466.
XVII.—27.

Frederick the Great (King of Prussia).
III.—477.

Frederick II. (King of Denmark).
III.—24.

Frederick William II. (King of Prussia).
XI.—288.

Friedrich, Johann (Elector of Saxony).
III.—373.

Füger, Heinrich - Friedrich (1751–1818).
XI.—176.

Gabe, E.
XI.—367.

Galatea, Triumph of.
III.—89, 100, 270.
IV.—106.

Galba, Emperor.
III.—85.

Garnie.
XVIII.—81.

Garrandol (of Verdun).
XII.—87.

Gaye, Joseph (1803–1862).
XI.—295.

Geefs, Fanny.
XI.—321.

Genest.
Wall Case in Corridor between G. XX.-XXI.—15.

Genin.
XVII.—15.

George (of Paris).
XVIII.—136.

George IV.
XI.—131, 365.

Gérard.
XI.—220, 247.

Geremia, Cristoforo (of Mantua).
III.—342.

Gherardo.
X.—47.

Gibel, M.
III.—355.

Gillet, Nicolas - François. (1709–1791).
Vestibule.—9.

Giorgio, Maestro.
III.—38, 47, 55, 57.

Giovanni, Monte di.
X.—47.

Girardon, François (1628–1715).
IV.—106, 107.
XVI.—4, 6.
XXI.—39.

Giustiniani, Prince Bandini, Collection of.
III.—47.

Glachant le Jeune.
XVIII.—77.

Gobeau, Antoine.
III.—363.

Gomps (of Armstrand).
XII.—101.

Gonsalvo III.
III.—339.

Gonzaga, Gianfrancesco, Marquis of Mantua.
III.—343.

Goode, Mr., Collection of.
Wall Case in Corridor between G. XX.–XXI.—13, 14.

Göstl.
XI.—130.

Goujon, Jean.
V.—12.
VI.—15.

Gouthière.
XIII.—4, 5.
XVIII.—12, 18, 24, 26, 44.
XIX.—5, 7, 15, 20, 21, 22.
XXII.—24.

Gonzaga, Arms of.
III.—156.

Gozandini, Giovanni, (of Bologna).
III.—345.

Green, James.
XI.—310.

Grimaldi, W.
XI.—120.

Guérin, Jean.
XI.—161, 192, 219, 292, 310.

Guise, François, Duc de.
III.—370.

Gunning, Maria (Countess of Coventry).
XII.—96.

Gunnings, The Miss.
XI.—163.

Gustavus III. (King of Sweden).
XI.—78

Hall, Madame.
XI.—142.

Hall, Pierre-Adolphe (1739–1794).
XI.—77, 92, 118, 139, 142, 143, 148, 156, 160, 163, 165, 166, 174, 182, 187-190, 193, 199.

Hamelin, Madame.
XI.—291.

Hamilton, Lady.
I.—4.

Hannaux, E.
Grand Staircase.—3.

Hannibal crossing the Tagus.
III.—149.

Henrich, Otto, Count Palatine.
III.—356.

Henri Deux, (King of France).
III.—323.

Henri Trois, (King of France).
III.—225.

Henri Quatre, (King of France).
II.—19. 392 403, 404.
Grand Staircase.—25.

Henri d'Albret.
III.—255.

Henriette - Louise de Bourbon-Conti, Duchesse d'Orléans.
XI.—101.

Henry IV. (King of Castile and Leon).
III.—347.

Hercules and the Nemæan Lion.
III.—317.
X.—15.

Hertford, Marquis of.
XI.—103.
XXI.—29.

Hervé.
I.—12.

Hervieux.
XVI.—68.

Hilken.
XII.—114.

Hippolytus.
III.—158.

Holbein, Hans (the younger) (1498–1543).
XI.—93.

Hortense (de Beauharnais), Queen.
XX.—35.

Hoskins, John.
XI.—114, 123.

Houdon, Jean-Antoine (1741–1828).
XI.—1, 4.

Houry.
XII.—128.

Huss, Johannes, Martyrdom of.
III.—383.

Hyde, Anne, Duchess of York.
XI.—109.

IO. F. F., the Monogrammist.
III.—329, 380, 381, 537, 541.

Isabella, Consort of Charles V.
III.—333.

Isabey, Jean-Baptiste.
XI.—202, 206, 207, 211, 212, 213, 215, 218, 222, 223, 228, 232, 238, 239, 241, 242, 246, 250–258, 260, 262, 263, 265–267, 269, 270, 274, 289, 298, 308.

Isabey, Madame (née Eugénie Maistre).
XI.—250, 257, 258.

Isotta, Atti da Rimini.
III.—336.

Jacomo, Maestro (of Pesaro).
III.—217.

Jacquand, Mademoiselle.
XI.—268.

Joseph and his Brethren.
III.—138.

Joseph and Potiphar's Wife.
III.—205, 262.

Joseph (*Ébéniste*).
XVI.—55.

Joseph in Egypt.
III.—259.

Joséphine, Empress.
XI.—201, 223, 243.

Judith with the Head of Holofernes.
III.—145, 450.

Juno, Chariot of.
III.—156.

Jupiter.
III.—202.

Kels, Hans.
III.—375.

Klingstedt, Claude-Gustave.
XI.—332, 355.

Kourakin, Prince (of St. Petersburg), Collection of.
XX.—17.

L'Aîné, Furet.
Inner Hall.—11.

Lancret, Nicolas.
XI.—149.

Laune, Étienne de.
III.—423.

"Laura."
III.—164.

Lavreince, (Nicolas Lanfransen).
XI.—150, 154, 345, 350, 351, 370.

Lavater, Johann Caspar.
III.—478.

Lawrence, Sir Thomas.
XI.—278, 280, 281, 294, 297, 301.

Lazareff, General, Collection of.
XVIII.—40, 48.

Le Bel, jeune.
XXI.—4, 5.

Lebourg, Charles.
Grand Staircase.—2, 4.

Lebrun, F. P.
XX.—13, 14.

Le Brun, Vigée, Madame.
I.—4.
XI.—244, 366.

Lécot.
XII.—165, 166, 183.

Ledoux.
XVII.—11, 12.
XVIII.—140, 166.

Ledoux, Mademoiselle.
XI.—193.

Lee, Joseph.
XI.—319.

Lefèvre, Louise-Rosalie.
IX.—255.

Le Gros, T.
XI.—261.

Le Jeune, Moreau.
XI.—76, 86.

Leleu, J. F.
IX.—13.
XVIII.—52.

Lely, Sir Peter.
XI.—124.

Lemaire (of Blois).
XII.—75.

Le Moyne.
XV.—12.

Le Montjoye (of Paris).
XII.—125.

Leon-Castile, Arms of.
III.—67, 347.
V.—16.

Lepaute (Horloger du Roi).
X.—7.
XII.—147.
XVIII.—17.
XX.—5.

Le Guay.
I.—21, 22, 23.
XII.—137, 138.
XVII.—13, 14, 27, 36.
XVIII.—167.
Wall Case in Corridor between G. XX.-XXI.—6-9, 13, 14.
XXI.—4, 8, 22.
XXII.—23.

Lérine.
XI.—184.

Le Roy, Julien (of Paris).
X.—27.
XXII.—22.

Lesueur *or* Le Sueur.
XVIII.—94, 113.

Levasseur.
XII.—3.
XXII.—14.

Leverd, Mlle.
XI.—263.

Leveson, Vice-Admiral Sir Richard.
XI.—105.

Liberale da Verona.
X—55.

Limousin, Jean.
III.—251.

Limousin, Léonard.
III.—255.

Lindermayr (of München).
IV.—29.

"Livia," "La Bella."
III.—184.

Lombardo, Tullio.
III.—18.

Londonderry Collection.
XII.—4.

Lorme, Émilie de.
XI.—99, 137.

Lorraine, Claude de, First Duke of Guise.
III.—492.

Louis XII.
III.—311, 312.

Louis XIII.
III.—385, 391.

Louis XIV.
III.—167, 393, 394, 406.
IV.—103.
V.—2.
IX.—4.
XVIII.—108, 122.
XXI.—39.

Louis XV.
XI.—76, 134.
XII.—59, 88, 134, 147.

Louis XVI.
II.—5, 6.
XI.—84, 94.
XII.—59.
XVIII.—78.
XX.—14, 20, 21.

Louis XVII.
XI.—197.

Louis XVIII.
XI.—246, 259, 289.

Louis-Philippe, King of France.
XI.—290.

Louise de Savoie.
III.—309.

Lucretia.
III.—195.

Maistre, Eugénie (Madame Isabey).
XI.—260, 257, 258.

Majano, Benedetto da (1442–1497).
III.—21.

Malatesta, Sigismondo Pandolfo, Tyrant of Rimini.
III.—344.

Mancini, Hortense.
XI.—121.

Mansion, J.
XI.—275, 276, 277, 283, 284, 296, 300, 303, 317.

Marende, Jean.
III.—313.

Marguerite de France, daughter of François 1er.
III.—253.

Marguerite d'Autriche.
III.—313.

Maria, Queen Henrietta.
III.—354.

Marie-Adélaïde de France, Madame.
XI.—97.

Marie-Antoinette (Queen of France).
IV.—13, 23, 100.
XI.—85, 141, 200.
XII.—134.
XVIII.—5, 6, 18, 78.
XIX.—15, 16, 24.
XX.—6, 13, 28.

Marie-Leczinska, Consort of Louis XV.
XI.—86, 98.

Marie-Louise (Empress of the French).
X.—20.
XI.—211, 215, 217.
XV.—37, 38.
XX.—33.

Marie de Médicis, Consort of Henry IV., of France.
III.—392, 401, 403, 404, 504.

Marinus le Pigny.
III.—315.

Mars, Mademoiselle.
XI.—261, 273.

Martincourt.
XVIII.—5, 6, 21, 22.

Martinière (of Paris).
Grand Staircase.—14-17.

Mary (Queen of Scots).
XI.—125.

Mary (of Burgundy).
III.—337, 349.

Mary Tudor (Queen of England).
III.—335.

Mary and Martha.
III.—90, 246.

Maximilian (Archduke of Austria).
III.—337.

Maximilian I., The Emperor.
III.—325.

Mazarin, Cardinal.
III.—484.
XX.—37-39.

Medici, Arms of the House of.
III.—15, 23, 106, 131, 214, 504.

Medici, Cosimo de'.
III.—327.

Medici, Lorenzo de'.
III.—314.

Mee, Mrs.
XI.—164.

Meissonnier, Juste-Aurèle (1693–1750).
II.—1-4.
IX.—21, 22.

Meleager and the Calydonian Boar.
III.—319.

Melioli, Bartolomeo, of Mantua.
III.—319.

Ménage, Gilles.
III.—389.

Mérault jeune.
XII.—161.

Michelangelo.
X.—7.

Michelozzi, Michelozzo (1396–1479).
III.—327.
Corridor.—2, 3.

Mignard.
XI.—87.

Mirbel, Madame de (Mlle. Lizinka).
XI.—259, 272, 309.

Moderno.
III.—302, 305, 306, 316, 317, 331, 352.

Montefeltre, Elisabetta (Duchess of Urbino).
III.—376.

Montespan, Marquise de.
XVIII.—108.

Montigny.
XII.—3.
XXII.—14.

Monti, Raffaelle.
IV.—1.

Morin.
XII.—57, 127, 140, 141, 143.
XV.—33.
XVII.—3, 6, 7, 14, 16, 17, 18, 21, 22, 23, 30, 32.
XVIII.—157, 158, 159.

Moses at Rephidim.
III.—263.

Muneret.
XI.—206, 237.

Murat, Joachim (Marshal of France).
XI.—202, 212, 274.

Mynuël.
XVII.—1.

Naples, King of, Joachim Murat.
XI.—202, 212, 274.

Napoleon, Louis (King of Holland).
XI.—227.

Napoleon, Prince, Collection of.
III.—52, 54, 78, 86, 97.

Napoleon I. (Emperor of the French.)
I.—35.
X.—18.
XI.—16, 204–207, 213, 222–225, 228, 232, 233, 241, 242, 245.

Nattier, Jean-Marc.
XI.—97, 98, 101, 110.

Neptune.
III.—165, 185.

Nere, Giovanni delle Bande.
III.—15.

Nessus carrying off Deïanira.
III.—579.

Neuber (of Dresden).
XVIII.—128.

Newton, Gilbert Stuart.
XI.—285.

Nicholas I. (Emperor of Russia).
XI.—305.

Noël, Guillaume.
XV.—39, 40.

Noylier, Couly I. (of Limoges).
III.—256, 260.

Oeben, Jean-François.
XVI.—68.
XVIII.—20.

Oldenburg, Duchess of.
XI.—252.

Oliver, Isaac (1556–1617).
XI.—105.

Oliver, Peter (1594–1648).
XI.—106.

Opstal, Van.
IX.—32.

"Orlando Furioso," Medallions of Heroes from the.
III.—166.

D'Orléans, Duchesse.
XV.—101.

Oudry, Jean-Baptiste.
I.—24, 25, 26, 27-30, 31.
IX.—18.

Paddon, Mrs.
XI.—285.

Pajou.
XX.—13.

Pallas and Jove.
III.—260.

Pape, Martin Didier.
III.—243.

Paris, Judgment of.
III.—99, 152, 329, 541.

Parpart, Baronne de, Collection of.
III.—47.

Pasti, Matteo de'.
III.—336, 344.

Pastorino de' Pastorini (1508-1592).
III.—371.

Patanazzi, Alfonso.
III.—78.

Patru, Olivier.
III.—390.

Pénicaud, Jean (I).
III—249.

Penicaud, Jean (II).
III.—250, 254.

Pénicaud, Nardon.
III.—247, 248.

Pénicaud (III).
III.—270.

"Perdita," Mrs. Robinson.
XI.—368.

Perréal, Jean.
III.—311, 312.
XII.—68.

Perseus and Andromeda.
III.—139, 292.

Petitot.
XVIII.—108, 122.

Phædra.
III.—158.

Phalaris, The Bull of.
III.—196.

Philibert le Beau (of Savoy).
III.—313.

Philip II. (King of Spain).
III.—353.

Pierre aîné.
XVII.—23.

Pierre jeune.
XII.—144.

"Pietà," The.
III.—294, 304.

Pilon, Germain (—?-1590?).
VI.—16.

Pisanello. *See* Pisano.

Pisano, of Verona (Antonio, formerly called Vittore).
III.—343.
X.—69.

Pius IV., Pope.
III.—580.
XII.—110, 111.

Pius VI., Pope.
I.—35.

Pius VII., Pope.
I.—35.

Poitiers, Diane de.
III.—408.

Pollaiuolo, Antonio.
III.—299.

Pompadour, Marquise de.
XI.—79, 89.

Pourtalès Collection.
VII.—24.

Prestino, Maestro.
III.—59.

Psyche.
III.—151, 160, 281.

Pyrrhus slaying Priam.
III.—147.

Quaglia, Ferdinando.
XI.—201.

Rachel, Mademoiselle.
XI.—287.

Raglan, Lady.
XI.—297.

Raimondi, Marcantonio.
III.—58, 81, 90, 152, 185.

Raphael.
III.—58, 90, 98, 100, 140, 152, 159, 245, 265, 270.

Rawlins.
III.—354.

Raymond, Pierre.
III.—244, 265.

Récamier, Madame.
XI.—240, 247.

Régnault, Nicolas-François.
XI.—168.

Reinhardt, Hans (of Leipzig).
III.—326.

Reynolds, Sir Joshua (after).
I.—1, 2, 3.
XI.—131, 365, 368.

Ribaupierre family, Arms of the.
IV.—95.

Riccio (Andrea Briosco called).
III.—18.
XI.—60, 73.

Richelieu, Cardinal de- (Armand-Duplessis).
III.—395.

Richter, Christian (1682–1732).
XI.—81.

Riesener, Jean-François (1735–1806).
XIII.—4, 5.
XVI.—66, 68.
XVIII.—4, 12, 18, 24, 44.
XXII.—24.

Robbia, Andrea della (1435–1525).
III.—34, 36.

Robin.
XVIII.—29.

Robinet, P.
III.—315.

Rome, King of.
XI.—210, 221, 239.

Ross, Sir William.
XI.—279.

Rossi, Henriette Sontag, afterwards Comtesse de.
XI.—313.

Roucel (of Paris).
XVIII.—64, 95, 101, 109, 138.

Rovigo, Francesco Xanto Avelli da.
III.—39, 52, 54, 82, 156.

Rudolph II. (Emperor of Germany).
III.—493.

Ruzé, Antoine, Marquis d' Effiat.
III.—405.

Rysbrack, Joannes Michiel (1693–1770).
XI.—2. 3.

Saint, Daniel.
XI.—180, 225–227, 243.

St. Aubin, Gabriel de.
XI.—326.

St. Catherine of Alexandria.
III.—239.

St. Elizabeth of Hungary.
III.—379.

St. Francis of Assisi.
III.—241.

St. Jerome.
III.—301.

St. John the Baptist.
III.—12, 21.

St. Michael, Royal French Order of.
XII.—79.

St. Mura, The Bell of.
III.—498.

St. Sebastian, The Martyrdom of.
I.—9, 303.

Sarao (of Naples).
IV.—35.

Saturn devouring his children.
III.—140.

Saunier, Claude-Charles.
XIV.—4, 5.
XVIII.—30.

Scævola, Mucius, before Lars Porsenna.
III.—150.

Schindler (of Vienna).
XVIII.—72, 74.

Schissler, Christophorus.
III.—531.

Schmaltz, Hans.
IV.—43.

Scotti, Girolamo.
III.—399.

Seillière Collection.
XI.—75.

Serilly, Madame de.
XI.—4.

Serjeants' Inn, Company of.
XII.—195.

Seymour (Hertford) Family, Coat of Arms of the.
XII.—92.

Sforza, Catarina, Riario, Ruler of Forli.
III.—332.

Shaw, Ralph.
III.—169.

Sicard, Luc (called Sicardy) (1746–1825).
XI.—84, 94, 167, 186, 194, 196, 286.

Sicily, Arms of.
III.—285, 495.
V.—16.

Singry, J.
XI.—264, 304.

Sissin.
XII.—185.

Slingeland, P. C. van.
XI.—122.

Slodtz.
XVI.—55.

Slodtz, Sebastien-Antoine.
X.—2, 3.

Smart, John.
XI.—177.

Södermanland—Hedvig, Duchess of.
XI.—143.

Soiron Père.
XI.—247.

Solario, Andrea (of Milan).
III.—573.

Soutter le Jeune (à Vienne).
XII.—105.

Spain, Arms of.
III.—326, 446.

Sperandio (of Mantua).
III.—378.

Spinelli, Nicolò di Forzore.
III.—314.

Stanislas Leczinski (King of Poland).
XII.—23.
XVI.—66.
XVIII.—87.

Stollewerck.
II.—17.
XXI.—3.

Stuart, James, Son of King James II.
XI.—115.

Summer Palace (of Pekin)
XIV.—17, 18.

Susannah and the Elders.
III.—456.

Sutherland, Duchess of.
XI.—279.

Taillandier.
XVIII.—151.
Wall Case in Corridor between G. XX.-XXI.—6-9, 13, 14.

Tandart.
XXII.—38, 39.

Tarante, Princesse de.
XI.—152.

Taylor, Samuel.
IV.—33.

Teniers ("Ténières").
II.—27, 28.

Tennant, Sir Edward.
I.—3.

Terenzi, Terenzio.
III.—99.

Theodore.
XII.—145.

Theresia, Maria (Empress of Austria).
XIX.—23.

Theseus.
II.—158.

Thomire.
XIII.—4.
XVIII.—1, 12, 24.
XX.—5.

Thou, Jean de, Seigneur de Bonneil.
XI.—104.

Thourou.
XI.—366.

Thuret.
II.—26.
XII.—29.

Tornier, Jean-Conrad.
III.—2.

Torrigiano, Pietro (1472–1522).
III.—29.

Toyras, Maréchal de.
III.—396.

Trezzo, Jacopo da (1515–1587).
III.—335.

Trivulzio, Marchese Gian-francesco.
III.—368, 369.

Troiyaux (?).
XI.—210.

Truchsess, Jobst.
III.—355.

Turenne, Marshal.
V.—25.

Ulysses and the Phæacians.
III.—85.

Vachette (of Paris).
XVIII.—89, 107.

Valeran, E.
III.—532.

Van Loo, Jean-Baptiste.
XI.—76, 86.

Vavasseur.
XII.—173.
XXII.—53.

Vendôme, Duc de.
III.—463.

Venus and the dead Adonis.
III.—137.

Vernet, Horace.
XI.—245.

Vespasian and Flavia Domitilla.
II.—254.

Victoire de France, Madame.
XI.—1.

Viellard.
XII.—117, 139, 177, 188.
XV.—20.
XVII.—4, 8.
XVIII.—147, 148.
XIX.—1.
XXI.—18, 19.

Viger (of Paris).
XI.—23.

Villiers, Barbara, Countess of Castlemaine.
XI.—124.

Vincent père.
XII.—144, 152, 185.
Wall Case in Corridor between G. XX.–XXI.—6–9, 13, 14.

Virgil.
III.—123.

Vittoria, Alessandro (1528–1608).
III.—366.

Wales, Charlotte, Princess of.
XI.—280.

Wallace, Amélie, Lady.
Grand Staircase.—2.

Wallace, Sir Richard.
Grand Staircase—3.
XII.—200.
XVIII.—39.

Warin, Jean (1604–1672).
III.—393, 395, 406.

Watteau, Antoine.
XI.—342.

Weisweiller, Adam.
XX.—6.

Wellington, Duke of.
XI.—260, 267.

Wenceslaus, Clemens, Elector of Treves.
XII.—23.

Weyden, Roger van der.
X.—64.

William IV., Prince of Orange.
III.—384.

William, Prince of Orange afterwards William II., King of Holland.
XI.—249.

William the Silent (Prince of Orange).
III.—407.

Winant.
XVI.—68.

Winterhalter.
XI.—290.

Wüner.
III.—481.

Wurtemberg, Queen of.
XI.—252.

York, Frederick, Duke of.
XI.—281.

Zincke, Christian Frederick (1684–1767).
XI.—95.
XII.—92.

Zürich Hall Mark.
III.—583.

LONDON:
PRINTED FOR HIS MAJESTY'S STATIONERY OFFICE,
BY DARLING & SON, LTD., 33–40, BACON STREET, E.

1910.

BOUND BY
HNM

SMITHSONIAN INSTITUTION LIBRARIES
3 9088 00637 7253